TWENTY-FOUR PAGES

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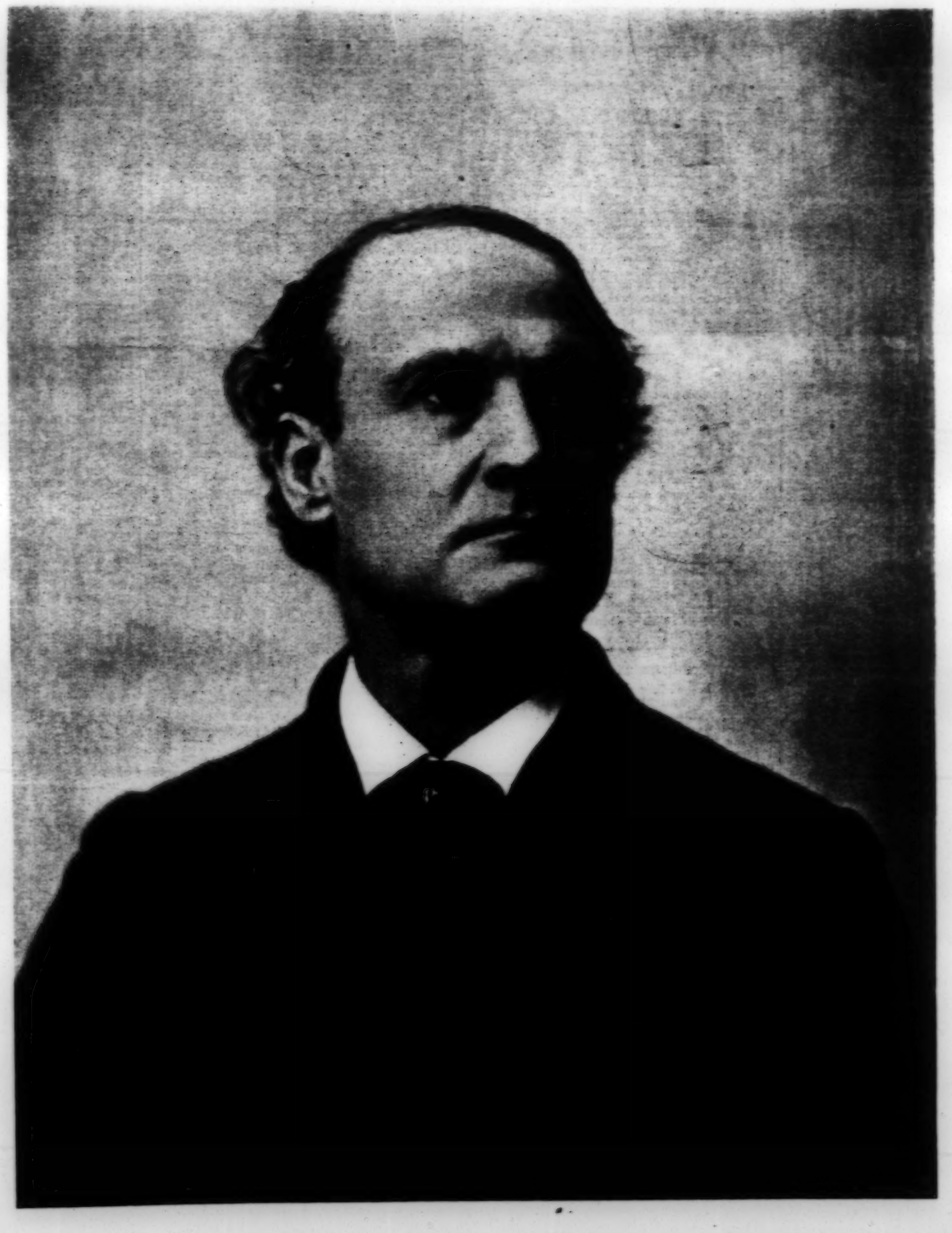

THOMAS W. KEENE.

Died June 1, 1898.

If there is one novelty which the season of 1897-98 has evolved it is the slender and willowy type of chorus girl—yes, and star.

It was ye-ahs and ye-ahs ago when Thomas Seabrooke first dared to introduce five or six lean little dancers without sudden hips or sudden anything to speak of.

They were built on classic lines; the kind of girl you see in marble standing in chilly costumes in fountains or fooling with butterflies on a pedestal.

It was the most daring thing that Seabrooke was ever known to do, but he made an era just then, and separated the sheep from the goats, as it were.

A few years ago no one but the ingenue was permitted to weigh less than a hundred and forty. I can even recall two or three gorgeously beefy women who used to anchor in the centre of the stage and drag their solid flesh from table to chair and back again with palpable difficulty.

When they sobbed the chandeliers rattled, and when they fainted the ground trembled.

But that's all over now.

The Junoesque woman of the stage is slowly but surely being forced into line with the fat comic lady of opera.

It is an age of bant and bicycle riding.

It is the survival of the thinnest.

What will all the "fine women" of the stage do?

How can you ask?

Why—have benefits, of course.

And then build a nice Home for Heavy Stars somewhere up in Westchester, where there is plenty of room.

Hang the hammocks on riveted chains and have braces under the floors and a rock foundation for the front piazza.

Then all of us big girls can sit out on the porch and talk of the good old days, when a pound of flesh more meant an increase of salary.

Just cast your mind's eye over the closely written pages of the season's history and see if you can find one heavyweight.

In every different line the conspicuous successes and the marked advances in the dramatic profession have been made by the blow-away type of woman, who looks as though she lived on rose leaves a la brochette, with dew gravy.

Do you remember the blizzard of '88?

Yes. Do you remember the story of the three eggs?

Ha—ha! Not bad—is it?

(From Psychological Joke Book.)

The Lambs have a star press agent.

They have had more columns of "pure reading matter" printed about them in the daily and weekly papers of this broad land than any aggregation of actors that ever stormed the big cities.

They have needed no fence posters or announcements, nor any of the usual methods used to make the public sensible of the fact that they were to gambol in public.

It is almost pathetic to look about and observe the common or garden jay from Brooklyn, Hoboken and other art centres eagerly observing the different stars giving imitations of themselves.

It is all due to the press agent. He even managed to make the critics write as though they paid for their own seats, and when a press agent accomplishes a feat like that he is entitled to a bun.

There is an editor of one of the evening extras who of late has been getting almost as famous as Doctor Munyon by reason of his editorials on the woman question.

He is the Ruth Ashmore of metropolitan journalism, and so many letters are coming in from girls all over the country asking his advice that he goes about now with his laurel wreath on the side of his head, and his nose in the air.

Stage-struck girls write him for advice; ugly girls write him about their complexions; housekeepers ask him the best way to drive out red ants, and anxious mothers want to know about the baby's ills.

Of course, he is a bachelor and doesn't know a thing about girls. That's why he is making such a commotion by the editorials.

It is very dull to read things that you know are really so, because you can't help thinking that you are not acquiring any information while you are reading them.

I was reading one of these editorials the other evening, and was weeping silently over some of the beautiful thoughts in it. I wondered where in the world this editor got his sweet womanly nature and his ingenuousness.

I was just going to write and tell him about a young man I know who wears overshoes with evening clothes, and what a young girl should do under such circumstances, when my eye caught these Bok-esque statements:

"It is a misfortune to be pretty."

He wouldn't think so if he stood up in a Broadway car from the ferry to Harlem—would he, girls?

"The woman who is not pretty and feels sad about it is a pathetic spectacle, and we want to comfort her."

Now, doesn't that sound like a Heart to Heart talk?

"The woman well balanced and self-contained is always attractive."

This means the sort of a woman who never forgets to put on her rubbers, and doesn't wear corsets, or curl her hair. Eyeglasses and a black bag. To call a woman well balanced and self-contained is almost as bad as calling her worthy and well meaning. We all know how attractive she is!

But let us pass on to the next. This is the richest in the bunch:

"A woman's indifference to proud man is her most attractive feature." That needs no comment.

What I started out to say was that a man like that ought to be dramatized and set to slow music. There is a vernal freshness about these ideas that is very scarce in these farce-comic and tenderloiny days.

If it is a scheme to boom circulation among the ugly women, it won't work. An Own Your Own Face column, with freckle recipes and bust developing suggestions, would do the work in about half the time.

A woman with a wart on her nose doesn't want to know that you feel sorry for her. She wants to get rid of it—the wart, I mean.

This man would like to sit down and tell her that her face is of no consequence after all. Women like that sort of thing so much.

"You can make your mind more attractive than the most beautiful face," he says.

But nine women out of ten prefer to have mental warts than the other kind. And most men would prefer to have them prefer to have them.

So what's de ust?

THE MATINEE GIRL.

AMATEURS IN COMEDY.

The Players' Club, of Hudson, N. Y., composed of amateurs, and directed by Richard A. M. Deeley, Mayor of Hudson, and correspondent of THE MIRROR at that point, gave a most successful entertainment at the local Opera House on May 25, the proceeds being devoted to charity. The programme comprised Sydney Grundy's one-act comedietta, Man Proposes; S. Theyre Smith's one-act farce, My Lord in Livery, and W. S. Gilbert's one-act musical fairy tale, Creatures of Impulse. In so varied a bill, the versatility of the players was put to a severe test, yet without exception each member won distinction, and the entire programme was presented in a finished and artistic manner.

Mr. Deeley acted as stage-manager, and a large share of the credit for the success of productions is due to his capable supervision. Besides directing the plays, Mr. Deeley also acted the leading role in each of the plays most efficiently, and made an emphatic hit. The other players, for each of whom many good words should be said, were Lillian Du Bois, Florence Du Bois, Alice Thayer, Elizabeth B. Cady, Mrs. O. H. Bradley, A. R. Benson, C. M. Abbott, J. F. Chace, W. W. Chace, and Master H. B. Evans.

The musical numbers were a feature of the programme.

WARDE'S SEASON CLOSES.

Frederick Warde arrived in the city on Thursday last, after a season of fifteen weeks in the West. Mr. Warde is in excellent health, and very sanguine over the prospects of his coming season with Madame Rhea and Louis James. On Saturday he left for the Adirondacks, where he will spend the Summer with his family, returning to New York in August for rehearsals. When seen by a MIRROR man, Mr. Warde said: "I'm very happy over the prospects of my reunion with Mr. James, and the addition of Madame Rhea to the combination is also pleasing. My new managers, Wagenhals and Kemper, have been very solicitous for my welfare. They are young men with a thorough knowledge of every department of the profession, and I'm sure I'll be very happy in my new surroundings. I shall play Iago, Macbeth, Marc Antony, and Joseph in School for Scandal. Our tour will embrace the principal cities from coast to coast."

A CANADIAN MANAGER.

W. A. Drowne, the well-known manager of the Russell Theatre, Ottawa, Ont., was in town last week, arranging for the next season of his house. Mr. Drowne is remembered as manager of the Gillis Opera House, Kansas City, and the theatre at Plattsburg, N. Y., from which place he went to Ottawa last year. The Russell is said to be one of the handsomest playhouses on the continent, and Ottawa, as is well known, while not a large city is one of the most important in Canada, being a seat of government. Manager Drowne has during the year of his residence become very popular in Ottawa, because he has furnished to that city perhaps the best line of amusements it has ever known. He promises next season to duplicate his success of the past season, and his many friends in this country wish him continued prosperity.

THE GEISHA IS NOW DALY'S.

The long-pending litigation between Augustin Daly and Mark Smith as to the out-of-town rights of The Geisha came to an end last week. Mr. Smith's company ceased playing The Geisha on Wednesday evening. "The Gordian knot was cut in the simplest manner possible," said Richard Dorney, Mr. Daly's New York representative, to a MIRROR man yesterday. "The contract between Mr. Daly and these people who have been doing The Geisha on the road expired June 1. They haven't paid royalties, and they have violated their agreement with us from the first. But that agreement, such as it was, expired June 1. Any provincial production of The Geisha that may be made hereafter will have the personal attention and supervision of Mr. Daly."

E. S. WILLARD'S PLANS.

E. S. Willard, accompanied by Mrs. Willard, and his manager, Charles A. Moore, were in Buffalo last week, en route from Chicago. Mr. Willard still shows the effects of his illness, but is gradually regaining his strength. To the correspondent of THE MIRROR at Buffalo he said: "My plans for the future are indefinite. We shall go from here to Niagara Falls, and probably shall go on to the Adirondacks or to the Catskils. I shall sail for England June 9, and plan to spend the Summer in Italy. I hope to return to the stage late in the Autumn, but shall be guided entirely by my physicians."

CANADIAN THEATRE BURNED.

Hilliard's Opera House, Rat Portage, Ont., erected at a cost of $25,000 in 1897, was totally destroyed by fire shortly before midnight of May 20. The Farley Stock company were completing a week's engagement, their final play being She. It is supposed that the sparks from the fire in the last act of the play lodged in the scenery and smoldered for an hour. The company managed to save nearly all their trunks but lost some scenery. The Opera House was one of the prettiest theatres in the West. It will not be rebuilt at present.

LAURA KEENE'S BIOGRAPHY.—"No more charming stage biography has appeared within our recollection."—*Philadelphia Ledger.*

GOSSIP.

Jane Marbury, of The Telephone Girl, and Nellie Loomis, of The Belle of New York, by the death of a great aunt, become sole heirs-at-law to considerable property. Miss Marbury will spend a month with her cousin in London.

The Manhattan Comedy company, presenting The Circus Queen, are enjoying a prosperous New England tour. The roster: Olando Battaglia, proprietor; M. Goodman, manager; Charles Howard, stage-manager; W. G. Bryson, propertyman; Olando Battaglia, Edward M. Bartlett, Willard Hutchinson, W. G. Bryson, Evelyn Hatfield, Ethel H. Faber, Pia De Voe, Elizabeth Battaglia, and Lotta Varchereau.

Joseph Farrell has completed a five-act play, The Last of the Aztecs, which will be given by several stock companies next season.

Ethel Fuller as been in the city for three weeks, and has undergone a succesful surgical operation. She will soon leave for Newburg, N. Y., to remain until the beginning of her next season in August.

It's easier for the manager to find your address in a MIRROR card than to hunt all over the country for you.

The Knickerbocker Opera company will play Saratoga this Summer.

Mrs. Percy West (Bertine Robison) has been summoned to Genuga Lake, Ohio, by the death of her mother. Little Percita West has left Mrs. H. C. De Mille's school, at Pompton, N. J., to join Mrs. West.

William L. Hummell, in collaboration with Ed Fuller, is writing a new military play, The Union Signal.

Since her mother's sudden and unexpected death in February, Ullie Akerstrom has been troubled with extreme nervousness, and her physician believes it would be unwise for her to undertake the labor necessary to prepare for her usual tour. Her manager has canceled all time booked for 1898-99, and Miss Akerstrom will remain in Brooklyn for the present, devoting a portion of her time to writing.

Charles Heywood, Commandant of the United States Marine Corps, and Mrs. Heywood and Mr. and Mrs. Giles Shine (Lavinia Shannon) occupied a box at the Metropolitan Opera House on May 27 as guests of John Philip Sousa. They were the guests of Mr. Sousa the next evening also at a performance of The Bride-Elect.

Letters mailed to managers everywhere would cost a fortune—MIRROR cards reach them all and cost little.

J. M. J. Kane, formerly editor of the Cincinnati "Music and Drama," now general press agent and manager of Car No. 1 of the Walter L. Main Shows, was in the city last week.

Sadie Stringham's young son, a marine artist on a New York paper, has presented to the Actors' Society of America a large, handsomely framed original pen-and-ink drawing of the Society emblem.

Lizzie N. Wilson is visiting her friend, Kittie Rhoades, who has been ill at Rhoades' Lodge, Port Byron, N. Y.

Rachelle Renard appeared at Saratoga recently in the production of The Madrigal, a new play by Franklin B. Dowd, a local playwright. The cast was composed of amateurs, with the exception of Miss Renard, and Saratoga's "400" were out in full force. The play will receive a more pretentious production next season. The local papers highly praised Miss Renard's acting.

Pain's fireworks exhibition at Manhattan Beach was opened for the Summer season on May 30. Incidents of the war with Spain were shown in picturesque grandeur.

Lucia Moore, after a highly successful season as leading lady with Thomas W. Keene, has returned to the city.

Managers prefer to read of your wishes in MIRROR cards.

Alfred Kelcy will once more appear at the head of Waite's Comedy company (Eastern) next season. Mr. Kelcy has rewritten his two comedies, An Old Maid's Chase and Casey's Troubles, and they will be features of the repertoire. Among the supporting company, engaged by Lee Sterrett, are Lillie La Rose, Kate Woods Fiske, Gilbert Ely, and the Williams Trio.

Annie Louise Ames will be the feature of the new organization, Waite's Stock company, and her repertoire will include spectacular and emotional plays, as well as many of the latest up-to date comedies. A strong supporting company is now being engaged.

Kate Ingray has recovered from nervous prostration, and will probably return to the stage next season. Her season's rest has been of great benefit. She has been the guest of her sister, Mrs. W. H. Sutton, at Mobile, Ala., and hopes to come East in about two weeks.

A neat pamphlet containing the London criticisms of The Heart of Maryland and of Mrs. Leslie Carter's impersonation of Maryland Calvert, has been published by David Belasco.

Waite's Comic Opera company, which was to have closed on May 28 for a vacation, prior to opening the Summer season at Atlantic City, has been so successful at the Utica Opera House that the management have persuaded Mr. Waite, who is now with the company, to continue indefinitely, and they are testing the capacity of the house at every performance.

Many managers wait to learn your whereabouts from a MIRROR card—why keep them waiting?

Rose Adell, Belle Morrison, Lillian Smith, Maud Raymond, George B. Tucker, Harry Jones, William Ward, and "Baby Nera" write to THE MIRROR that they left the Raymond Comedians for cause, and that they were not discharged, as has been reported.

Ernest Lamson has abandoned his plan to make a Spring tour in his new rural play, Mouse-Trap Tobe.

Pauline Moran, who has just closed season with The Black Crook, during the last performance in Brooklyn received a handsome bouquet of lilies tied with the national colors.

Gertrude Swiggette Wilson, of Scammon's Widow Brown company, was granted a divorce from Thomas S. Wilson, at Helena, Mont., on May 27.

ARCHIE BOYD'S CAREER.

"Although I am a Westerner," said Archie Boyd to a MIRROR man the other day, "I've managed to fool the public into the belief that I'm a New Englander. For ten successive seasons I've been playing Yankee farmers. I haven't had to use a net, and I've been tolerated in the parts originated by Mr. Herne and Denman Thompson. My prescribed diet is pumpkin pie, Boston baked beans, and brown bread; so, after a few more seasons of Uncle Josh and Uncle Nat Berry, I shall begin to believe that I am the real thing. At present I feel like an impostor."

Mr. Boyd chuckled to himself at the mere thought of his metamorphosis into a one-part actor.

"In the old stock days," he continued, "I prided myself on my Irish and Dutch dialects. I was also considered as something of a crackerjack at yodel and Tyrolean songs. It's fourteen years now since I sang on the stage, but in the old days if I didn't sing in one of the pieces every night I felt that I hadn't earned my salary. But, nowadays, because I'm limited to one line of business, people imagine that I can't do anything else. Even in portraying those old farmers, some versatility was essential. No two of them are alike. Joshua Whitcomb has nothing in common with Otis Tucker; Uncle Nat Berry and Amasa Bartlett are two distinct mortals. Now, without throwing bouquets to myself, I think I may take a little credit for fitting myself to those different personalities. The parts were all written especially to fit certain actors who achieved great success in their representation. I took these parts second-hand, so to speak, and shaped my personality to fit them. You can see, therefore, that my old stock training never did me any hurt, and you can understand what I mean when I laugh at the idea of being tied down to one line of business.

"Where did I start in the profession? In St. Louis, with Ben De Bar. That was in 1870. My line then was character comedy. I spoke all dialects, sang and danced, and made myself generally useful. From St. Louis I went to the St. Charles stock in New Orleans, then to the Theatre Royal, Montreal, and then to Tom Davey's in Detroit. Mrs. George Farren, R. Dorsey Ogden, Monte Ransom, Mrs. Pennoyer, H. B. Norman, and W. J. Gilbert were some of the people I recall in Tom Davey's stock. We alternated between Memphis and Detroit.

"When the Kiralfys first put on Around the World in Eighty Days I was engaged for Fix, the detective. This was in 1876, down in New Orleans. In the fourth act Charlie Hawkins as Passepartout recovers the money which Fix has stolen from him earlier in the piece. Mr. Hawkins' pistol exploded full in my face, and for three months afterward the doctors told me that my sight was gone forever. I lost an entire season's work. You can see here on my chin the scar that I carry as a souvenir of this catastrophe.

"Returning North, I made New York my headquarters, and when I had recovered my health went out with a company managed by Robert E. Stevens. Then I joined Gus Williams for his first starring tour under John Rickaby's management. I next went with The Pavements of Paris, replacing Harold Forsberg. The season following I was with McKee Rankin, originating the old negro in '49. I also played the Judge in The Danites, and for four weeks played McKee Rankin's part in one-night stands in Michigan, without anybody detecting the substitution. When we reached Chicago, Rankin wanted me to continue in the part, but the local management wouldn't have it. They said their contract called for McKee Rankin. Next I went with Effie Ellsler, originating Phil Tressider, a strong old man's part in Woman Against Woman, and another good character part—a negro in The Old Kentucky Home. From Miss Ellsler's company I passed to Nell Burgess, for his original production of The County Fair at the Twenty-third Street Theatre.

"While I was playing in The County Fair Denman Thompson came to see me, and then and there conceived the plan of sending out a number two Old Homestead company, entrusting me with his immortal character of Uncle Josh. I was with the Homestead for five consecutive seasons, and for four seasons we played continuously, never missing a night. Our tour covered every city and town from Maine to California. When I began to tire of Uncle Josh I took out a play of my own, called The Country Squire, in which I toured for two seasons. Then James Herne engaged me for Shore Acres, and I played Uncle Nat for two years. Next I went back to the Homestead for a season, and then back to Shore Acres.

"I am delighted with my present part, Squire Bartlett, in 'Way Down East. Mrs. Parker has written one of those plays that move and interest all classes of theatregoers, irrespective of race and country. My own part is full of numberless little touches of human nature. In the last act, when old Bartlett extorts from the villain the confession that he betrayed the heroine into a mock marriage, the old fellow says: 'Now, how on earth could you do a thing like that?' The line always gets a laugh, for it reveals the honesty and ingenuousness of the old man's nature. He is one of those New Englanders who 'live accordin' to Scripter,' and the villain's moral turpitude seems to him almost incredible."

Mr. Boyd has signed to go with Shore Acres again next season.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, June 4.

With the exception of the remaining weeks of opera at the Montauk and the concluding bills of vaudeville at the Brooklyn Music Hall, the season of 1897-98 may be considered as practically ended in this borough. The Montauk has been devoted to a creditable production of Faust, which has been presented by the same principals and others that were enlisted in its rendition of the previous week at the American, across the river. In fact that is intended to be the mode of procedure during the remainder of the Castle Square engagement at Colonel Sinn's—to transfer bodily the current presentation at the American for an ensuing week at this end of the bridge. The attendance at both performances on Decoration Day was unusually large, and has continued of gratifying size throughout the rest of the week. The next change of opera will be The Black Hussar, with The Bohemian Girl underlined for June 13.

The last week of the season at the Bijou has been given over to straight variety, participated in by the genuine Charmion. The rest of the talent has numbered Silvern and Emerie, Alf Holt, Johnson, Davenport and Lorella, Claresse Agnew, Herbert and his trained dogs, and Gallando; also the Picchiani Sisters. The Bijou began the campaign just ending on Saturday, Sept. 4, and has kept open thirty-nine weeks, during which two pieces had return dates, and one engagement lasted a fortnight. Forty plays have been seen, two of which, Julius Cæsar and Othello, were repeated later by another visiting cast. These attractions have been presented in the order given: Sinbad, When London Sleeps, The Silver King, Sidewalks of New York, For Liberty and Love, The Kerry Gow, The Shaun Rhue, Eight Bells, Shall We Forgive Her, The Cherry Pickers, Down in Dixie, Sweet Inniscarra (two weeks), A Hired Girl, Chimmie Fadden, Under the Dome, Hogan's Alley, A Happy Little Home, The Guilty Mother, Heart of the Klondike, In Old Kentucky, The Great Train Robbery, The Electrician, Fallen Among Thieves, Cumberland '61, East Lynne, At Gay Coney Island, Sweet Inniscarra (return), Uncle Tom's Cabin, Alone in London, Adelaide Herrmann with Herrmann III., Northern Lights, McFadden's Row of Flats, Hamlet, Julius Cæsar, Othello, Spartacus, Romeo and Juliet, The Two Orphans, Gettysburg, The White Squadron, Othello (repetition), As You Like It, Julius Cæsar (repetition), Richard III., and Eight Bells (return).

The programme at the Brooklyn Music Hall has included Marion and Pearl, who, for blackface performers, are very agile acrobats. Annie Peyser, a youthful serio-comic, has a tuneful voice, pleasing presence, and exhibits promise. The Three Panchonetti women gave their stereotyped turn. The Eldridges had their audience with them from the start. They are two of the most intelligent colored people now in vaudeville, and in some respects are the best in their line. This man's rendition of "Get Your Money's Worth" is pre-eminently superior to all his competitors in the real coon class. The Four Emperors of Music, Howard, Russell, Edwards and Whiting, scored heavily, as their merit well entitled them. Bessie Bonehill, not previously seen locally for over two years, has never appeared to better advantage. Miss Bonehill, with whom Father Time stands stock still, is just as winsome as ever, and in her dainty way gives that touch of innate refinement to all that she does in a manner that continues to captivate her every class of hearers. The Three Zoliers have concluded the show with some well executed rough-and-tumble gymnastic feats.

Lee Ottolengui's testimonial at the Amphion, on Decoration Day, proved a deserved success. He has the best wishes of scores of friends in his newly chosen field at Newark.—The opening exhibit of fireworks at Manhattan Beach, on May 30, drew out an immense attendance. The business management proved wretched for those who purchased reserved seats, as the army of general admissions simply swooped into possession, and defiantly told coupon holders to "Go to!"—The Summer season at Bergen Beach was inaugurated on Saturday, May 28, and is now in full swing. SCHENCK COOPER.

SAN FRANCISCO.

The Poster, by L. G. Carpenter and J. P. Wilson, music by Chester S. Packard, received its first production at the Tivoli 23. The plot is briefly as follows: Angelo D'Aubert, a talented young artist, has several models, among them a *fin de siècle* woman, and an heiress with whom he is in love. Her father requires him to sell a picture for not less than $10,000 before he will consent to the marriage. He has commenced one and the heiress determines to herself pose for it in order that it may be perfection. They are interrupted and she escapes, and thereafter the artist receives a package containing hashheesh from a friend in Persia, which he promptly smokes and his dream follows. The Man in Armor, a choice bit of studio bric-a-brac, comes to life, the impressionist friend of the artist enters and discovers a picture with a green face and red hair painted by the janitor, and sees in it a masterpiece, and thus the idea of the poster is born.

The second act is a street in a city with a flat decorated with nameless posters. The Man in Armor has become drunk, and after being burglarized by enterprising cracksmen, is arrested by a ubiquitous policeman. The scene ends with an amusing bill posting pantomime in which a series of well-known posters come to life.

The second scene of this act shows a grand exhibition of the Decadent Art Association, and several original ballets are introduced here, the first being the Playing Cards, the designs of which are the true poster style, then comes a grotesque dance of "Magazine Frontispieces" consisting of *The Black Cat, The White Elephant, The Owl*, and *The Gray Goose*, led by the *Purple Cow*, and lastly a grand ballet of up-to-date posters.

In the finale the prize is awarded to the artist, and he is crowned with laurel by the heiress, but just then two asses' ears rise on his head and he is jeered as an impostor. The artist tears the chaplet from his head and seeks death as being preferable to disgrace.

The third act is in the studio again, and after some prolongation of his dream he is aroused by aid of the janitor and policeman and is hardly able to realize that the heiress still loves him. She tells him the success of her plot, which was that when her father recognized his daughter's picture in a decidedly undraped pose he was furious, and tried to buy the painting, and by an arrangement of adverse bidders he was compelled to pay $10,000 therefor, thus enabling the artist to meet his requirements, and his marriage follows as a matter of course.

It will be seen from the above outline that the idea is a clever one, and one that permits of much elaboration of stage setting and handling. The music is pleasing, and while not particularly original, nevertheless many of the numbers receive hearty encores.

Edwin Stevens as the artist has a part which is somewhat out of his usual run, in which, however, he is very good. Helen Merrill as the heiress is pretty to look at, and sings very charmingly a number of attractive songs. Tom Leary as the janitor, John J. Raffael as the impressionist, and Frank McGlynn as the man in armor, are all entitled to praise, and all of the other parts are satisfactorily taken.

Taking it as a whole, and particularly as a first effort, it speaks very well for the ability of the writers of the play, and the recurrence of much bright, sparkling and pointed wit throughout the piece argues well for the future work of these talented gentlemen. It will be continued until further notice.

Lewis Morrison, after an absence of many years, opened May 23 at the Alcazar, at which time he presented Yorick's Love, assisted by Mrs. Morrison (Florence Roberts) and the Alcazar Stock co. Miss Roberts is a decidedly pretty woman, and as Alice, Yorick's wife, displays much talent, being especially good in the pathetic bits. Wallace Shaw as Heywood lends much strength to the cast, and special mention should be made of Howard Scott, who gives a very clever impersonation in the role of Walton, the gentleman villain. Mr. Scott is quite a young man, and has a brilliant future before him. Wright Huntington does not fit well into old style drama, and has been seen to better advantage in modern roles than as Edmund, the foster son of Yorick. Charles Bryant as Gregory, the servant, does a good bit of character acting. The production is effectively staged under the direction of Gordon Foster Platt, and taken as a whole the performance is an interesting one and deserves the large audiences which have filled this popular little theatre throughout the week. During the coming week 30-5 Mr. Morrison will be seen in The Master of Ceremonies.

Robert Mantell at the Columbia 23-29 is in his third and last week, and has been playing his repertoire to good houses. Clay Clement and co. in The New Dominion will follow 30.

Hopkins' Trans-Oceanic Star Specialty co. was the bill at the California 23-29, and is one of the best collections of vaudeville talent that we have seen in some time. It was originally billed at the Columbia Theatre, but through some misunderstanding was forced to appear at the California, and it is probably for this reason that business was only fair. Decidedly the star act of the bill is the banjo playing by Polk and Kollins, who are deservedly styled the Premier Banjoists of the world. It is necessary to hear Mr. Polk to appreciate the possibilities of the banjo in the direction of serious music. There is a clever comedy sketch by Mr. and Mrs. Arthur Sidman, which is very funny. Juno Salmo, a remarkable contortionist, and Frank Gardner, with his clever pony and wonderfully trained baboon Jessie, are very interesting numbers. The co. will continue at the California 30-5.

The music lovers of San Francisco were afforded the rare opportunity of hearing three world renowned artists at the Baldwin Theatre 23-29, namely, Ysaye, Gerardy, and Lachaume, who gave us several delightful concerts. All three received enthusiastic welcomes and drew fair-sized audiences. The Baldwin will remain dark 30-5.

There was much merriment at Morosco's during the week of 23-29, where the farce Mrs. Partington and Her Son ike drew good houses. Jessie Norton and W. J. Elleford were specially engaged for this production, and they were ably assisted by the regular members of the co. Many specialties were introduced and enthusiastically encored.

W. H. Pascoe has left for the East to join Byron Douglas' stock co. for a Summer engagement at Peak's Island, Me.

The date of the opening of the new Frawley co. has been definitely announced for 13, when Augustin Daly's comedy, Number Nine, will be produced, with Madeline Bouton in the leading role.

Manager John C Fisher, of the Burbank Theatre, Los Angeles, was in town during the week making arrangements for the appearance of Madame Modjeska in this city in the near future. She will open at the Burbank 13 for a two weeks' engagement, and will then play interior towns.

Max von Mitzel, a clever juvenile from Philadelphia, arrived during the week to join the Morosco Stock co. He has had much experience with Denver stock cos. W. W. KAUFMAN.

MILWAUKEE.

The Salisbury Stock co. is rapidly winning general favor, the third week of the engagement being marked by largely increased attendance. The thoroughly satisfactory performances of the two previous weeks have been the means of arousing an unusual amount of interest and appreciation among local theatregoers, who begin to realize that we have in our midst an eminently first-class organization, presenting in an artistic and finished manner the highest class of standard plays. Manager Charles P. Salisbury is an old friend, his previous theatrical ventures in this city being pleasantly remembered by many. Sweet Lavender was the offering for week commencing May 29, and it would be difficult for the most exacting critic to find any fault with the performance. The play was presented without a hitch. The stage settings were tastefully and accurately arranged, due regard to the minutest detail being plainly evident. Though every member of the co. did praiseworthy work, the chief honors were clearly divided by Charles Harbury and Eleanor Robson. In the role of Dick Phenyl, Mr. Harbury treated us to a decidedly clever and most finished piece of character work, and his splendid interpretation brought forth several rounds of well earned applause. Miss Robson made her first appearance with the co. in the title-role, and it would be impossible to conceive a more charming and delightful rendition than hers. The possessor of a beautiful face and graceful figure, she enacted the part with a naturalness of manner and display of power that completely captivated the audience and assured for herself a lasting popularity in Milwaukee. Benjamin Howard was received with applause, and in the part of Clement Hale repeated former successes. Richard Bennett was extremely good as Brean, Brigham Royce did very good work as Wedderburn, Gus Weinberg handled the role of Bulger creditably, and Frank Richardson as the Doctor, and David Miles as Maw, were thoroughly efficient. Selene Johnson as Minnie Gilfillian repeated the excellent impression she has created in former parts. Maye Agen in the role of Ruth Holt gave evidence of her ability to assume a widely varying range of characters. Her work in the strong scenes was most effective, and won her an outburst of applause. May Evelynne as Mrs. Gilfillian showed to good advantage. The audience were quite demonstrative in their approval, as many as four curtain calls being given at the close of the second act. The biograph displayed some new views, and was also much enjoyed. Held by the Enemy is underlined for next week.

The Summer opera season at the Alhambra will be ushered in 5, when the Stewart Harold New York Opera co. will make their appearance in The Grand Duchess. The following is a list of the artists who head the organization, by which it will be seen that Manager Miller has been unstinting in his efforts to secure for his patrons the best that can be had: Stewart Harold, Signor Guille, O. B. Thayer, William Schuster, Nat B. Cantor, William Stephens, Frank Palma, William Stewart, Annie Lichter, Beatrice McKenzie, Julia Armstrong, Viola Carlstedt, Jessie Smiley, Flora Richie, Alberta Vincent, Francie Delcroix, Clara Baldwin, Miss Klar, Gertrude Lodge, Lucy Loretto, and Helen Davidge. Stewart Harold is general-manager; Frank Palma, musical director, and O. B. Thayer, stage-manager. C. L. N. NORRIE

BUFFALO.

Things theatrical are rather quiet here just now. Both the Star and Court Street Theatres are now closed and there remains but one more week of the Lyceum's regular season. The Wilbur Opera co. arrived here 1 and are engaged in rehearsing new operas. They will open at the Star for a long engagement 6. A number of changes have been made in the personnel of the co. Instead of May Baker, Marion Manola will sing the prima donna roles, alternating with Hattie Richardson. Miss Manola joined the co. here this week. E. A. Clarke has left the co. and is at present with the Kirwin co., his place being taken by Gus Vaughn.

Manager Laughlin is giving his annual production of Uncle Tom's Cabin this week at the Lyceum to immense business. The performances will not bear much criticism, but the audiences apparently are enjoying them. Some trouble has been occasioned during the week by the absolute refusal of the donkey to do anything that he is desired to do. During a presumably pathetic scene one evening matters were delayed somewhat by reason of the donkey declining to make his exit. Several stage hands carried him into the wings, but Little Eva's death scene was marred for that performance. Manager Laughlin is distributing presents to the children, and a grand cake walk takes place at the end of each performance. Robert McWade in Rip Van Winkle 6-11.

The performances of The Pirates of Penzance were well received here last week at Concert Hall. The amateurs did exceedingly well with the opera, the chorus being particularly excellent.

The Columbia Stock co. is rehearsing here preparatory to a Summer season. The organization is under the management of E. W. Oviatt.

Irene Taylor is at her home in this city for the Summer. She is arranging her tour for next season throughout Ohio.

Newton J. Drew has joined the Columbia Stock co.

Eva Tanguay has made a big hit on the Orpheum circuit with a new sketch written for her by J. D. Gilbert.

Harry Ferren, of the Court Street, has successfully staged a number of amateur operatic productions during the past season. He has lately returned from Geneseo, where he staged Pinafore for the Geneseo Cycle Club.

A minstrel performance to be given at the Star 4 for the benefit of the families of volunteers is attracting considerable attention. William Pruette, Arthur Deming, W. H. Kohnle, the Wilbur Opera co. Quartette, and Frank N. Darling are among the volunteers.

Emmett Drew has amused himself during the past week with his brush and palette. Several specimens of his art are on exhibition at the Bohemian Club, of which he is a non-resident member.

Rumor has it that an opera co. will play a Summer engagement at the Garden, opening 20. Fred McClellan is booking the co. RENNOLD WOLF.

KANSAS CITY.

All of the Kansas City theatres, except the Orpheum, which is playing to excellent business with first-class vaudeville attractions, are closed for the season.

The Bennett-Olmi Opera co., which was organized here principally with local talent, for a week's engagement at Fairmount Auditorium, opened before a large-sized audience May 30, singing The Bohemian Girl. The principals gave a good performance, especially George Olmi as the Count, whose singing and acting were both excellent and evidenced his long experience in operatic roles. Ella DeVine sang Arline in a manner that was worthy of a professional. She is the possessor of a sweet soprano voice of considerable strength, and was in no way nervous or lacking in confidence. J. B. Reton was the Devilshoof and acted and sang the part with good effect. Daisy Stowell, the possessor of a good strong, full contralto voice, gave a thoroughly good rendition of the role of the Gypsy Queen. Marian Bohannan, the tenor, sang the role of Thaddeus, the Pole, with success. The remainder of the cast was fair. The chorus, under the direction of S. C. Bennett, was effective and showed considerable training. The costumes and stage settings were satisfactory. Altogether the performance was better than many professional attractions that have been seen here at higher prices.

The second Sunday concerts by Zimmerschied's Orchestra, at Fairmount Park 29, were largely attended, and the music delightfully rendered. Sunday and Thursday concerts will be a feature of the season at this resort.

Professor Gentry's Dog and Pony Show enjoyed such good business 23-29 that the engagement has been extended until June 4. FRANK B. WILCOX.

DETROIT.

The Cummings Stock co. at the Lyceum are playing May 29-4 The Nominee. It had not been seen in Detroit before and was, therefore, entirely new to the large audiences that are patronizing the Lyceum, and proved to be immensely entertaining. The play is put on in the same splendid style that has characterized all the productions of this co., and the acting in this as in the others is almost beyond adverse criticism. Ralph E. Cummings as Jack Medford brings out all there is in that character, and Harry Glazier as Leopold Bunyon plays him a close second in point of fine acting; Blanch Douglass as the wife of Medford does clever acting, as does Julia Hanchett as Mrs Van Barclay. All the other members of this co. do clever acting in this, as in all the other plays in which they have been seen.

Except Wonderland, all the other theatres in town are closed, so things theatrical are pretty dull. Work on our new Detroit Opera House is being pushed rapidly, and it is now confidently expected that it will be ready for the next season some time in October, at which time Julia Arthur will open the house.

Our first circus came to town to-day and will remain to-morrow, 1, 2. It is John F. Hummel's show, and as it is a good one and has been advertised largely and for a long time, and, moreover, as it is the first of the season, the people are turning out in full force. KIMBAL.

COLUMBUS.

At the High Street Theatre May 27, 28 James A. Herne presented his beautiful play, Shore Acres, to crowded houses. Mr. Herne and his co were given a big reception. This is his third engagement here, but the people never seem to tire of Shore Acres. This closes the season of this house. Manager Ovens expects to furnish his patrons a fine line of attractions for next season, and he is sure of even better business than he had this year.

At the Grand Opera House 23-29, for the closing week of the season, the stock co. presented East Lynne, with Miss Henrietta Crosman in the leading role. It was preceded by a little one-act comedy, Bully, written for Anne Blancke. Miss Crosman won many friends by her clever acting. The patrons of the Grand, one and all, hope she will return with the co. in the Fall. The rest of the co. were seen to good advantage. The business was good at every performance. The Grand will be dark until Fall, when the stock co. will open for another season.

The Southern Theatre is closed for the season.

The Grand Stock co. left for Rochester, N. Y., 29.

Professor Fred Neddermyer's Band is furnishing the music at Olentangy Park this season.

Al. G. Field has secured several European novelties for his minstrels for next season.

Blake and Sipe's Dog and Pony Show 30, under canvas. H. L. NICODEMUS.

JERSEY CITY.

Sackett's Stock co. at the Academy of Music, May 30-4, presented The Three Hats to fair business. The parts were all well taken. Edward R. Mawson in comedy is very good. Will Granger as Captain Katskills plays Irish comedy to perfection. Thomas Meegan as Blithers is a versatile actor, and loses his identity in each part he plays. George Welch as the boy in buttons created lots of laughs. Rene D'Arcy, Eleanor Merron, Polly Stockwell, and Tempa Evans were all good. The play is nicely mounted and has been well rehearsed. The olio presents the Fenton Brothers in Irish comedy; Jennie Steele, serio-comic; Barry Winsman, whistling comedian, and war pictures by the cinematographe. For 6-11 the vaudeville will consist of Crane, the magician; Florence St. John, singer; the cinematographe, and others. Engaged will be the play.

Manager Frank E. Henderson celebrated the first anniversary of his marriage to Miss Sarah Albaugh 2 at Long Branch.

Business-Manager Harry Hyams, of the Academy of Music, was made a Master Mason 3.

Frank C. Bangs was a visitor here 2, when he met a number of old friends.

Manager J. E. Sackett has his eye on a Brooklyn house for next season.

Campbell and Beard, a clever musical team, were extra cards at the Academy of Music 30-June 4, and did a fine act. WALTER C. SMITH

OMAHA.

This is the week of the opening of the Trans-Mississippi and International Exposition, in which 24 States and foreign nations generally, with the exception of Spain and Patagonia, are represented. Our city is crowded with strangers, and undoubtedly will be for the next five months. Every facility to attract, interest and amuse is offered, the attractions ranging from the grandeur of the Thomas concerts to the shows on the Midway. The legitimate down-town theatres will undoubtedly come in for a large portion of the patronage.

The Woodward Stock co., at the Creighton, is giving a powerful rendition of Young Mrs. Winthrop. It would be difficult to find any serious fault with the performance, and the splendid audiences in attendance are testifying their approval by repeated encores. Jennie Kennark as Constance carried all hearts with her. Emma Dunn as Edith is also securing much favorable notice. The old favorites are seen to great advantage in this play, and indeed it seems one peculiarly well fitted to the co. Gus Williams and the Blondells keep up the interest between the acts. Jim the Penman week of June 5.

At the Boyd Tim Murphy is doing Old Innocence and Sir Henry Hypnotized, and making his amusing curtain speeches to fair sized audiences. Mr. Murphy will close 4, and will be followed by A Texas Steer for a week. JOHN R. KINGWALT.

MINNEAPOLIS.

At the Metropolitan Theatre the Neill Stock co. opened the third week of its engagement May 29 in A Social Highwayman to a large and appreciative audience. The production was put on admirably. James Neill appeared as Courtice Jaffray and made a decidedly favorable impression. His work was artistic throughout. Herschel Mayall gave a splendid characterization of the role of Jenkins Handby. His conception of the part was intelligent and was carried out with rare discrimination. Edythe Chapman gave a most effective personation of Senora Caprice. Anne Sutherland won immediate favor as Mrs. Dean. Grace Scott added to her popularity in the dual role of Elinor Bernham and Dora La Farge. Angela Dolores was seen to advantage as Duchess Clayborough. Agnes Maynard was thoroughly at home as Mrs. Pyle. Charles Wyngate made a manly Merton Harley. Herbert Carr was a pleasing Gordon Key and J. B. Everham a satisfactory Carolus Despard. The Jilt 1-3.

Manager Jacob Litt, who was in the city 28-9, was so favorably impressed with the work of the Neill Stock co. that he has arranged with Mr. Neill to produce two plays during the St. Paul engagement, which will be put upon the road next season. F. C. CAMPBELL.

ST. PAUL.

The Metropolitan Opera House and the New Grand Opera House are dark.

Manager Jacob Litt spent the past week in the Twin Cities completing arrangements with James Neill for the repertoire of plays to be presented by the Neill Stock co. at the New Grand Opera House during the Summer, beginning 12. During the season Mr. Litt intends giving the first presentation on any stage of several entirely new dramas by prominent authors.

Oscar Vanderbilt, district passenger agent Northern Pacific Railroad, who booked a large number of theatrical cos. on the Northern Pacific circuit to the Coast during the past season, says that the bookings on the circuit are all taken for next season, with the exception of last week in November, the month of December, two weeks in January and three weeks in February. GEORGE H. COLGRAVE.

CLEVELAND.

The season of opera inaugurated at the Euclid Avenue Opera House May 23 by the Boston Lyric Opera co. came to an abrupt ending 28, although the second week had been billed as the last one.

Eugenie Blair continues to play to large houses at the Lyceum Theatre. Ingomar was the bill 30-4, and Miss Blair's impersonation of the difficult role of Parthenia was a revelation, adding another laurel to her many successes, and proves her to be an artist of no mean ability. For the sixth week of the season Galatea will be the bill.

Haltnorth's Garden Theatre will be opened 6 by the Garden Opera co. in The Black Hussar. Manager Hennessey has arranged a varied list of operas. WILLIAM CHARTON.

PITTSBURG.

Tony Farrell opened at the Bijou May 30 to a large attendance. The Hearthstone and My Colleen were given during the week. The regular season will close 4.

The new stock co. produced Arabian Nights at the Avenue 30 to a good house. Next week, East Lynne.

The Passion Play pictures are still at the Grand and will probably remain another week.

George Wilson's Minstrels will reopen the Bijou early in August.

The announcement of the death of Thomas W. Keene was received here with deep regret, as the tragedian had many warm friends in this city. E. J. DONNELLY.

PROVIDENCE.

Theatricals are very quiet here and the amusement seekers are beginning to take to the shore resorts. The regular openings will occur in about two weeks. Crescent Park was opened May 30 and accommodated a large crowd. Concerts by the American and the Hedly-Livesey Bands were among the many features offered. At Rocky Point concerts were given by the National Band.

William H. Prendergast, of this city, has signed for the leading heavy role in On the Wabash for next season.

H. Irving Dillenback will again be press agent at Boyden's Crescent Park. HOWARD C. RIPLEY.

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CORRESPONDENCE

ARIZONA.

PHŒNIX.—OPERA HOUSE (George H Keefer, manager): Dark.==PARK THEATRE (L. D. Henderson, manager): Chase-Daniels Stock co. May 24-29 in Yankee Jack in Cuba to good business and satisfaction. Same co. in A Fool from Boston 30-4. ==GRAND OPERA HOUSE (S. E. Patton, manager): Will be completed in July.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dark.==BURBANK THEATRE (John C. Fisher, manager): A most excellent spectacular production of The White Squadron by the Belasco-Thall co. was well patronized May 23-29. Harry Napier making a fine impression on his first appearance in the cast. Jane 30-4, when Hugo Doland, a prime favorite here, will make his initial appearances as a member of the Belasco-Thall co.==ITEM: Ysaye will give a recital at Simpson Tabernacle 30.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Ysaye and Gerardy May 24 drew a very large and enthusiastic house. Hopkins' Trans-Oceanics 6, 7.==OAKLAND THEATRE (F. J. Mothersole, manager): Frank Linden and May Nannery creditably presented The Prisoner of Algiers 23-29; good houses entire week. Same co. in Moths 30-4.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager: Ysaye, Gerardy and Lachaume 3. Elks' benefit 10, 11.

COLORADO.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Janet Waldorf played to small business May 23, 24 in Ingomar and The Hunchback; audiences pleased.==ITEM: The Opera House has been sold to F. H. Hersinger, who is making many improvements on the building, including new floors and new opera chairs. Scenery and piano will be purchased at once.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): U. T. C. May 24; fair business ==DE REMER THEATRE (Lackin and Harris, managers): Magniscope Exhibition co. 23-28; crowded houses.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): A Texas Steer 1.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Koster and Bial's co. played to a packed house May 27; the bill was excellent. E. H. Sothern in Lord Chumley filled the theatre 28; Mr. Sothern was enthusiastically greeted, receiving a triple curtain call after act second. Roland Reed in A Man of Ideas drew a goodly number 30; Isadore Rush wore some stunning gowns and made a most emphatic hit. The arrangements for the opening production of Koster and Bial's Burlesque co. at the Hyperion 3, 4, with matinee Saturday, are now complete; Cook's Tours will be offered, with cast including Josephine Hall, Georgia Caine, Adele Ritchie, Ada Lewis, Eddie Girard, Max Freeman, Joe Ott and others. About 15 Mr. Bunnell has announced that he will give over the Hyperion, and possibly Warner Hall, to a carnival; the Symphony Orchestra will give concerts afternoon and evening and there will be an interesting vaudeville entertainment.==GRAND OPERA HOUSE (Dr. Charles Breed, manager): The American Stock co. 26-28 were well received and gave acceptable entertainments to fair-sized audiences. Commencing 30 Manager Breed's Summer stock co. opened to crowded houses; Pink Dominos was the offering; the cast, headed by Ethel Brandon, is a strong one and includes Fanny Gantzs, Nellie Maskell, Florence Wallack, Frank A. Connor, Henry Stockbridge, Thomas Doyle, Thad Shine, David Elmer, and Spencer Cone; Mr. Cone is directing the organization; a different bill will be offered each week, and all will be carefully mounted and presented.==ITEMS: William Howland, the baritone, formerly with The Bostonians, was in town last week.—Tom Karl will open his Summer home, "Innisvale," at Martha's Vineyard, 1. Some of his earliest guests will be Professor and Mrs. Parsons, of this city; Mr. and Mrs. McGuckin (Lucille Saunders), and Mr. and Mrs. Theodore Toedt.—Spencer Cone, of the Grand Opera House Stock co., who has many friends in the city, is being entertained by them right royally and is thoroughly enjoying his stay among us.—The shore resorts opened for the season 30, crowds going to Savin Rock for the band concert, fireworks and vaudeville entertainment given in the grove. Daily concerts and evening entertainments will be in order for the rest of the Summer.
JANE MARLIN.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C Smith, manager): The forty-third and closing week of this house's very successful season opened May 30 with the Crane Brothers heading a vaudeville bill; others were Wilson Brothers, Joe Conlon, Waller and Waller, the Helstons, Billy Williams, Mulvey and Inman, and the Ventinis. The attaches' annual benefit is announced for June 6, when a host of volunteers are promised. Local actors will essay the final round up of the season in A Club Romance.==PARK CITY THEATRE (Walter L. Rowland, manager): The Bohemian Girl by the Sacred Heart Choral Union and local amateurs May 25 was a positive success, under the bâton of Professor Dooley and the stage management of Frank David.==ITEMS: Will Schoenwalter, treasurer of Smith's Auditorium, will spend the Summer yachting along the Sound and adjacent waterways.—Immediately on finishing the season Manager Smith will put a force of men at work to renovate from top to bottom and from box-office to back wall the house which bears his name. Carpenters, decorators and painters will be kept busy long enough to put the house in the best possible condition for the opening in August. The changes will be made under the personal direction of Manager Smith, who will remain in this city for the purpose and will forego his vacation.—Pleasure Beach, our trans-harbor resort, opened Decoration Day under the management of L. M. Rich, treasurer National Cycle Track Association. Vaudeville will be given in the auditorium at the Beach, commencing in a few weeks.
W. P. HOPKINS.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): E. H. Sothern and a capital co. presented Lord Chumley May 27 to a delighted audience that completely filled the house. Koster and Bial's co., headed by Charmion, gave a fine vaudeville performance 28 to a large audience. Corse Payton's No 2 co. 30-4 in Only a Farmer's Daughter, Woman Against Woman, East Lynne, Alone in London, A Member of Congress, An Unequal Match, The Banker's Daughter, The Octoroon, and Denise to fair business. Manager Parsons has gathered a stock co. of well-known people and will present a series of popular plays, the first of which will be Held by the Enemy 6-11.==OPERA HOUSE (Jennings and Graves, managers): The second week of the Elroy Stock co. has been fairly successful: repertoire, A Fair Rebel, The Unknown, Wife for Wife, Paradise Alley, She, and The White Slave, which were presented acceptably. With this engagement this house will close the season, which has proven very successful. ==ITEMS: Buffalo Bill's Wild West stranded in the mud here last week, the immense rains causing the ground at the trotting park, where they exhibited, to soften to such an extent that the wagons sank to the hubs. They were obliged to cancel the next stand, as it was impossible to extricate them in time to make connection.—The Chutes and Werder's Park, where vaudeville is given twice daily, opened Decoration Day to immense business. The Chutes will be under the same management as last season, which is a sufficient guarantee that the success which characterized it then will be repeated.
A. DUMONT.

WATERBURY.—ITEMS: The rumor formerly reported in these letters that our two theatres would be under one management the coming season proves to be correct. Manager Jacques will book and manage both houses. At Poli's Theatre will be seen the leading high-priced one-night attractions, and the Jacques will be devoted entirely to cos. playing three nights or a week at popular prices. Manager Jacques announces the above as the agreement arrived at between Manager Poli and himself.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): House will close a very successful season with the Burrill Comedy co. 13-18.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): American Stock co. played May 30-1 to small houses; excellent co.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident-manager): The Prodigal Father May 28 to fair business. Season will close with Robert J. Burdette 6.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Baldwin-Melville co. closed a very successful week May 29. Plays: The Devil's Web, Hazel Kirke, All the Comforts of Home, Over the Sea, Monte Cristo, Bulls and Bears, and A Mad Marriage; general satisfact'on; attendance large ==CENTRAL MUSIC HALL (Frank Weidlocher, manager): Andrews Stock co. 23-29 did a large business and pleased the people with Kathleen Mavourneen and The Judge.

LINCOLN.—BROADWAY THEATRE (Cosslit and Foley, managers): F. A. Wade's Operatic Comedy co. opened for three nights to crowded house 1, playing The Beggar Prince (The Mascot). For a Million, and My Wife's Husband; small co., but gave satisfaction. Lester Franklin in Paradise Regained 11.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Frederick Warde and his excellent co. deserved a larger audience than that which greeted them in Virginius May 24; performance very good.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Sam C. Hunt Comedy co. did fair business May 23-28, presenting Fanchon, A Friend of Freedom, and A Husband on Salary.

CLINTON.—NEW OPERA HOUSE (John B Arthurs, manager): Wade's Dramatic Opera co. May 23-25 in The Mascot. For a Million, and Wanted, a Husband; fair business; good performances.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (Charles Willard, manager): ITEMS: Manager Willard has appointed Arthur Emby stage-manager, to take place of Berry Harbeson. Mr. Harbeson is now serving in the 159th Indiana, stationed at Washington.—The New Albany Lodge of Elks have forwarded a handsome gold mounted sword to Robert Tracewell, Comptroller of the Currency, who will present the same to Captain W. J. Coleman, of Company C, 159th Indiana, in the name of the lodge. Captain Coleman is one of the charter members of that organization.—Lawrence Griffith, of the Neill Stock co., of Chicago, is here for the Summer. Mr. Griffith will be pressed into service for the Elks' Minstrels.—R. V. Prosser, of Al G Field's Minstrels, has signed a contract for next season with that organization.—Ned O. Risley, of Human Hearts, is here visiting relatives.
W. L. GROVE.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Warren Comedy co. opened for a week in Michael Strogoff to good house May 30; good satisfaction.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Season closed May 30 with the ushers' benefit minstrels; excellent performance to large house.

IOWA.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Western Circuit Stock co. May 26, 27 in The Captain's Mate and The Pay Train, to good business; general satisfaction.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O Proctor, manager): Sanford Dodge in Othello May 28; excellent performance; attendance fair.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Frederick Warde May 23 in Virginius to a good house; all pleased.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): The Pay Train May 28-31 to good business.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Mag (local) May 30. War-graph 1, 2.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): Marie Bell Opera co. 6, 7.==ITEMS: Local Manager O. T. Crawford is announced as preparing to take his vacation by piloting a vitascope entertainment through the State soon. I think he will do well with a show of this kind, provided he makes money with it.—The drums and other musical instruments which were left in this city by The Tramp's Dream co. some months ago are still with us. They are said to be now in the possession of Professor Jackson's (colored) Military Band, and as these swart but eminent musicians deglute and regurgitate the tubas and trombones they create much roar and *furore* among those of our citizens who dwell hard by the headquarters of the band.
THOMAS R. HYATT.

McPHERSON.—OPERA HOUSE (J. P. McElvain, manager): Cuscaden Concert co., booked for May 25, canceled. Season closed.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Cuscaden Concert co. failed to appear May 24. Season closed.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): A new one-act play, A Loyal Coquette, by Walter Champ, a newspaper man of this city, will be produced 1 by amateurs.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Gertrude May Stein May 30 to a large house.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The season at this house closed June 1, rather earlier than usual, to reopen in August. Manager Owen has booked some very fine attractions for next season ==AUDITORIUM (William R. Chapman, director): Maine Symphony Orchestra concert 10, with Harriet M. Shaw, harpist, and Gwilym Miles, baritone.==ITEMS: The Bangor and Winter Port Railroad Co. has built a place of amusement on the line of their road in Hampden, five miles below Bangor, to be known as Riverside Park, which will open 13 under the local management of F. A. Owen, of the Opera House, with Marlow Brothers' Minstrels. The attractions will be furnished by the Hayes Amusement Co., of Springfield, Mass., and will be changed weekly. Mr. Atkinson, of Boston, is putting up a Hampton Court Maze that will be permanent for the season. There are also on the grounds a dancing pavilion and restaurant. The park is very pleasantly situated on the bank of the Penobscot River and no doubt will be a popular resort.

PEAK'S ISLAND.—THE GEM (Byron Douglas, manager): Diplomacy 6-11. Confusion 13-18. Aristocracy 20-25. As You Like It 27-July 2.==MCCULLUM'S CAPE THEATRE (Bartley McCullum, manager): The Dawn of Freedom will open the house 13-18.==ITEMS: Lisle Leigh arrived at Peak's Island May 26 and will be the guest of Mrs. George C. Ricker until the opening of McCullum's Cape Theatre, where she is to appear this season.—Seats are all sold for the opening night of the Gem Theatre 6.—Peter McCullum has accepted his old position on the door of McCullum's new house.—The Gem Stock co. arrived here 30 and the McCullum co. 1. Both cos. are well housed near their respective theatres and rehearsals are being held daily.—Messrs. Higgins and Watson, of the Jefferson, Portland, have been engaged as head usher and ticket taker respectively at the Gem, while Mot Woodbury, property man at the Jefferson, and Law Wallace, stage carpenter of the Portland, will officiate in the same capacities at the Gem. Walter Flagg will be janitor there.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): Corse Payton opened his fourth and last week 30-4, presenting The Daughter of the Regiment, Drifted Apart, Kathleen Mavourneen, The Pearl of Savoy, Camille, A Parisian Princess, My Kentucky Home, The Galley Slave, Ten Nights in a Barroom, Two Nights in Rome, Flirtation, and The Plunger, to tremendous business. The California Acrobatic Trio were a special attraction. Special nights last week were Regimental Night, May 31, when the High School Cadets were presented with a national flag; and Flag Raising and Souvenir Night 1, and Dewey Night 2, when every lady received a silver Dewey spoon. Maine Symphony Orchestra 8.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): E. H. Sothern gave Lord Chumley 1 and a very able co. supported him, especially Margaret Anglin, Rowland Buckstone, and Marshall Stedman; Mr. Sothern was accorded a splendid welcome, although the audience was but fair in size. ==ITEMS: It is whispered that James Gilbert will open the theatre at Lakeview Park soon with an opera co. Mr. Gilbert is not lacking in ability nor experience at this resort, but the house is a doubtful quantity from a box-office view. Hayes' Merry Entertainers are giving an excellent open-air performance at this place week of 30.—The Nickelodeon is as yet among the active.—The Dazzler has closed and as a result Manager Cosgrove, Ed Cosgrove, William H. Way, Rose Leslie, Harry Reed, and Frank Mack may be found seeking the local rialto. Musical Director Ferdinand Singhi is at home for a period, and his fellow director, William K. Hallowell, of the Palace, Boston, is a weekly visitor.—Ida Marie Rogers, who has been leading lady for The Dazzler the past season, is in town visiting. Her numerous commendatory notices are proof sufficient of how the press has viewed her excellent work.
ORMSBY A. COURT.

WORCESTER.—THEATRE (James F. Rock, manager): E. H. Sothern had a packed house in Lord Chumley May 30, the occasion being the annual benefit to Manager Rock. This will close the season.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): O'Hooligan's Wedding 23-28 did a fair business with a poor show; Grace Tynon was the only one of the cast worth consideration. Manager Wilton's annual benefit took place 30 with twenty-five volunteers, nearly all well-known professionals; the house was crowded; after the performance the beneficiary tendered a banquet on the stage to the volunteering artists, the house attaches and the newspaper men.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Local talent will present The Bohemian Girl 8, 9 for the benefit of the *Maine* monument fund.==NELSON THEATRE (P. F. Shea and Co., managers): Corse Payton's No. 1 co. will begin a week's engagement 6. The week's business of the No. 2 was phenomenally large, S. R. O. being the rule.

WALTHAM.—PARK THEATRE (Edward Davenport manager): Joseph Greene co. May 31 in A Plain Old Irishman, for the benefit of the family of the late M. J. Greene, of the co.; performance very creditable and witnessed by a great number of friends of Mr. Greene.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): Patriotic and sacred concerts May 22 and 29 were very enjoyable and attracted fair audiences, but the pecuniary returns were such that Manager Van Deusen has decided to close the house for the season.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Caverley, managers): The Peacemaker (local) May 30 to the capacity of the house. The play was written by Alfred S. Burns, of this city, author of The Volunteer. It gave satisfaction and will be repeated 7.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Miles Stock co. did fair business, giving satisfactory performances, 23-28; the co. closed their engagement to large houses 30, presenting Michael Strogoff and A Fair Rebel.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Local production of Our Starry Banner May 30 closed this house for the season. The next season will probably open the last week in August.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Bryan's Comedians May 23-28 in The Census Taker, The Diamond Mystery, Bradford's Trouble, A Leap Year Legend, Uncle Meander's Visit, A Hot Time in the Old Town, U. T. C., and vaudeville; good houses; general satisfaction. Darkest America 30, 31. Senter Payton co. 6-13.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Madame Ohrstrom Renard and Miss MacKenzie gave a concert here 24 to fair business. Darkest America 28 to crowded house; performance good.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The Courtenay-Morgan co. opened May 30 in Sweetheart, or The Waif of Vicksburg, for a week, to a very good house, and gave satisfaction.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Darkest America to fair house May 25; performance fair.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Animated war pictures 4. Uncle Josh 9.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): The United Commercial Travelers presented to their convention, held in our city, a vaudeville entertainment May 27. It was furnished them by Colonel Hopkins, of Chicago, and made a hit with a big house. The co. was headed by Frank Bush, and included Herbert Albini, Nellie McGuire, Swor and Devoe, Charles Whiting, Howard and Bland, Edward Shields. The Cherry Sisters 28 gave one of their unique entertainments to a good house. The Gibneys 30-4. Martin's U. T. C. 2.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Town Topics 18; fair-sized and well-pleased audience.==ITEM: Andrew McPhee's Dramatic and Specialty co. under canvas 23-28 to immense audiences.—The Pavilion Summer Theatre will open for the season 5, under management of Matt Kusell.

OWATONNA.—METROPOLITAN OPERA HOUSE (George R. Kinyon, manager): William Owen co. May 30 in Faust to large house; excellent performance.

MANKATO.—THEATRE (Jack Hoeffler, manager): Martin's U. T. C. May 31 to S. R. O.; co. good. Hoeffler Stock co. 6-18. A Breezy Time 27.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T Davidson, manager): Empire Opera co. 2-4

MISSOURI.

SPRINGFIELD.—BALDWIN THEATRE (Charles E. Brooks, manager): Marie Bell Opera co. 30-4, benefit Elks.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Dick P. Sutton co. (return) in The Heart of Cuba May 27. U. T. C. 28: fair performance; poor business. A Boy Wanted 3.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The Prodigal Father May 25; poor performance to small house.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): As You Like It May 23; good house; fair performance. A Boy Wanted 2.

NEBRASKA.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Bosco, magician, May 30-1.

LINCOLN.—THE FUNKE (Frank C. Zehrung, manager): Edison's war-graph May 27, 28; business good.

NEVADA.

RENO.—MCKISSICK'S OPERA HOUSE (Edward Piper, manager): Katie Putnam in A Texas Steer May 24; performance excellent; good house.

NEW JERSEY.

NEWARK.—COLUMBIA THEATRE (F. W. Voigt, manager): A Spy of Spain was the closing attraction at this house May 30-4.==ITEMS: Victor Herbert's Band gave a most enjoyable concert at the Newark Theatre 1.—Manager Fred Waldmann, upon his retirement from the house that bears his name, 28, was presented by the employes with a large American flag and a floral horseshoe.—Newark will have five theatres in operation next season.
C. Z. KENT.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Princess and the Butterfly May 30.

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Mr. Cook's lyrics are well adapted to musical treatment, and are always bright and at times exceedingly clever.—*Boston Herald.*

Mr. Cook has the mastery of flexible and diversified rhythm.—*Boston Courier.*

Lyrics are far above the average in the modern comic opera.—*Boston Post.*

Mr. Cook has written some admirable lyrics for the production, no librettist that I know of displaying such facility in this direction.—*N. Y. Dramatic Mirror.*

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—COLUMBUS THEATRE (John T. Platt, manager): A co. of local amateurs, under the direction of Manager Platt, presented A Fair Rebel 2. The performance was smooth and thoroughly enjoyed by a large audience. During the past season this co. has been seen in many standard plays, and on every occasion has made a most favorable impression.

PLAINFIELD.—STILLMAN THEATRE (Mase Edwards, manager): The Boston Vaudeville co., under management of Charles F. Schlesinger, rented house for a performance May 28. Several members of the co. demanded money from Mr. Schlesinger before performance, but it not being forthcoming a general strike ensued, and Manager Edwards refunded money taken in. The band concert announced for 3 was postponed on account of inability of band to secure soloists.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Veriscope co. 2.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Two Orphans (local) 6.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): The Lyceum Theatre Stock co. gave a fine performance of The Princess and the Butterfly May 27 before a large audience. The same bill was given 29 at the matinee, and in the evening The Tree of Knowledge was presented. This performance closed the present season. Before the doors are reopened for the Fall and Winter season the interior of the theatre will be greatly changed and the acoustics improved. Messrs. Woodward and Voyer have brought the best attractions that could be procured, and will probably retain the management next season. A permanent stock co. is talked of.—NEW ALBANY THEATRE (C. H. Smith, manager): The engagement of Dan McCarthy was continued 30, when two performances of The Cruiskeen Lawn were given to good business.—ITEMS: Messrs. Felix Morris and James K. Hackett, of the Lyceum co., and William S. Corliss, of The Highwayman co., were the guests of the Press Club after the evening performance 28.—In spite of the recent unpleasant weather the work on the Empire Theatre was pushed and the roof will soon be put on.—The new drop curtain in the New Albany Theatre is admired by all who have seen it.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The stock co. opened its Summer season May 30 to business large during the week. A Social Highwayman was presented, and was interpreted by the excellent co., headed by Henrietta Crosman and Eugene Ormonde, in a highly artistic manner. The Butterflies 6-11.—COOK OPERA HOUSE (S. S. Shubert, manager): The Stuart Stock co., with Jessie Bonstelle and Stephen Grattan in the lead, pleased large audiences 30-4 in Woman Against Woman. The work of the co. deserves commendation. Rosedale 6-11.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Waite's Opera co. commenced their second week's engagement 30, singing Paul Jones to over four thousand people, many being turned away at each performance.—ITEM: Through the kindness of Local Manager Oberderfer the convalescent patients at the State Hospital attended the matinee performance 28, when The Chimes of Normandy was sung, and greatly enjoyed by all.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Lyric Stock co. was the attraction May 30, 31; the bills presented consisted of three one-act plays, One Christmas Eve, Dream Faces, and Breakfast for One, which were given in a first-class manner. Alice in Wonderland (local) 7.—TOWN HALL (F. H. Hathorn, manager): Dan McCarthy in The Dear Irish Home 30 failed to materialize

JAMESTOWN.—ALLEN'S OPERA HOUSE (C. Samuels, manager): House closed.—ITEMS: Mr. Samuels, who bought the Opera House lately, has not yet decided on its manager for the coming season. Mr. Reis, of the Oil circuit, is figuring on it.—The Celoron Theatre opened 30 to large business with the Spooners in A Fair Rebel.—John Kerr, manager of the Welting, at Syracuse, was here 1 in behalf of Mr. Reis.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Musical Festival May 23-27 was a great success in every way. Markham Stock co. are here for the week of 30-4; gave satisfaction to small houses. Plays presented: The Inside Track, An American Monte Cristo, Stars and Stripes, Woman's Wit, On the Stroke of Five, and The Ticket of Leave Man.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Sam Pitman's co. in The Electrician, A Fortune Hunter, The Wife's Secret, and The Opium King May 30-4; good business.—AUDITORIUM (E. L. Johnson, manager): A Night in Cuba 31; fair house.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Alma Chester co. opened a week's engagement May 30 to good business and satisfaction.—BIJOU THEATRE (A. A. Fenyvessy, manager): Dark.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager: The Lyric Stock co gave three performances May 27, 28 to small but pleased audiences.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Rachelle Renard co May 30-1 presenting Ingomar, Mavourneen, and Leah the Forsaken to small but well pleased audiences.

SYRACUSE.—BASTABLE THEATRE (S. S. Shubert, manager): Shubert Stock co. presented The Violin Maker and Who Is Tompkins to fair-sized and well pleased audiences 30-4. Sweet Lavender 6-11.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): School children, assisted by La Petite Adelaide, held a kirmess 1, 2.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Lyric Stock co. 7, 8.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Mahara's Colored Minstrels May 23 to very poor business, which was in keeping with the performance. Miss Francis of Yale 6. A Boy Wanted 7, 8. Robert Mantell 26. A Hired Girl 30.

ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Poses Plastiques, under the direction of Francis Bacon, of New York, to a good-sized and appreciative audience May 23. Miss Francis of Yale 30. Robert B. Mantell 22 will close the season. A Boy Wanted is negotiating for 10.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Shore Acres, the closing attraction, May 26 did fair business, although James A. Herne did not appear on account of illness, the fact having been announced before the opening of the performance, so as not to deceive anyone. It did not suffer any by his absence. James T. Galloway, who assumed the role, is a capable actor and earned curtain-calls at the end of the first and second acts. The cast otherwise was good and gave a fine production of the beautiful play.—ITEMS: William Craston, the correspondent of THE MIRROR at Cleveland, was here in attendance at the Grand Lodge of K. of P. session 24-25.—Dan Thompson, late of Joe Murphy co., who has been making our city his home, just returned from a trip to Chicago, where he has under consideration several Summer ventures. May success attend his choice.—Frances Hartley, who has been playing in vaudeville in the East, has returned home for the Summer.—Manager Harry E. Feicht, whose work for the season has ended with Shore Acres at the Grand Opera House, left for Omaha, Neb., to attend the Trans-Mississippi Exposition 30. Mr. Feicht goes as the guest of the Board of Managers of the exposition, with a view of securing his valuable services for the production of a spectacular entertainment.

J. W. WEIDNER.

URBANA.—ITEMS: Ed, Maude, and Lizzie Leon, late of The Night Owls, left for Mt. Clemens, Mich., May 29 after a two weeks' visit home. Mollie Leon, late trapeze artist, will remain here for the Summer.—Ed Leon, in his twenty years on the road, has gathered a great collection of curios.

W. H. MCGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): The Wilbur-Kirwin co. brought their engagement of five weeks to a close 4. The last week was devoted to a resume of nearly all the operas presented during the stay. Business was uniformly good up to the last week, when warm weather interfered. The co. firmly established themselves as favorites, and to Miss Kirwin must be given the credit of managing a first-class organization. The house will remain closed until September.—PEOPLE'S THEATRE (S. W. Brady, manager): The Moths of Society was presented by the stock co. May 30-4. The play was beautifully staged and from an artistic standpoint was the best thing the co. has produced. Business fair.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): Rentfrow's Comedy co. filled a week's engagement May 23-28 by giving good productions of The Lightning Express, Below Zero, Old Glory, The Judge, A Pair of Owls, St. Valentine's Day, and The Devil's Gold Mine. Some clever specialties were introduced, the singing of the Armins being especially attractive.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Rentfrow's Pathfinders began a week's engagement May 30, presenting The Lightning Express to fair business. The repertoire includes The Devil's Gold Mine, Under Old Glory, Below Zero, The Judge, A Pair of Owls, and St. Valentine's Day. Madame Christian, lecturer, 6, 7. Faust Stock co. 8 and 11.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): St. Mary's Dramatic Club gave a creditable performance of The Bells of Shandon May 26 to a good house. They were assisted by Walter D. Jefferson, of New York. Cleveland Philharmonic Society gave a fine concert 1 to large audience. Joshua Simpkins 7 (under canvas).

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Santanelli, hypnotist, May 30-4 to full houses.—ITEMS: T. T. Rook, of this city, has joined the Joshua Simpkins co. for the Summer. He has been engaged for Joseph Arthur's new play, On the Wabash, for next season.

SALEM.—ITEM: Elliott and Geiger have relinquished the management of the Grand Opera House. There are a number of local bidders for the house for next season.

PIQUA.—MIDWAY PARK (Bert St. John, manager): Barlow Brothers' Minstrels opened season with a finished performance May 30; park crowded; business good. Vaudeville 6-11.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Santanelli, hypnotist, May 23-28 entertained good sized houses.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Si Perkins Comedy co., in repertoire, assisted by M. A. Dawson, tenor, in illustrated songs, May 23-28 to big business; performances satisfactory. A Hired Girl 30. Robert Mantell 1.

BAKER CITY.—RUST'S OPERA HOUSE (L. Freitag, manager): Jossey-Marvin co. closed a week's engagement May 23 in Under Two Flags, Braving the World, The Volunteers, All a Mistake, The Devil and Company, and A Married Bachelor; good satisfaction; receipts good.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. S. Steward, manager): Jossey Marvin co. 6-11.

PENNSYLVANIA.

READING.—CARSONIA PARK PAVILION (Managed by the United Traction Co.): The Carsonia Park Summer Opera co. opened its season May 28 with Fra Diavolo. The opera was well rendered to large audiences. Miss Clement, the prima donna of the co., made a good impression. Miss Barton and Frank Nelson sustained their reputations of last season. Messrs. Young and Oakley were very funny. E. W. Lewis, baritone, and William Pullman, basso, sang well. W. A. Reynolds, the director, is a talented musician.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): Closed for season.—ITEMS: Our new house will be ready Sept. 1. Cave Hill Park will open the outdoor season 4 with Ed Young's Novelty co. and the Fitpatrick Family of bell ringers.—N. Appell, manager of the Harrisburg Circuit, was in town last week looking after his interests here.—Joseph C. Kissell, tenor of the late Miss Philadelphia co., has enlisted in a volunteer co. here.—Dale and Natcher, musical team, will go to the Little Round Top Hotel, Gettysburg, for the Summer.

WARREN.—LIBRARY THEATRE (F. B. Scott, manager): Frederick and Minnie Seward opened a week's engagement May 30 to very large audiences, presenting A Man of the People, The Fatal Wedding, Asleep at the Switch, and Lady Audley's Secret; failed to draw more than small audiences. Season closed.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Acme Comedy co. presented short comedies, together with vaudeville, May 23-25 to very ordinary business; entertainments good. Season closed.—HIGHLAND PARK (Street Railway Co., managers): Simmons Minstrels 30-4.

PITTSTON.—MUSIC HALL (C. C. King, manager): Lorraine Hollis Stock co closed a two weeks' engagement May 28. Plays presented second week: The Governess, Forget-Me-Not, The Arabian Nights, Mr. Barnes of New York, and The Tigress. Howe's animotiscope 3.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Acme Comedy co. in A Bachelor's Divorce and an olio May 30-1; fair business; co. has some good people. Specialties of Alice Barrington were well received. House closed for season.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): Sam Pitman's co. 6-11.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): Howe's animotiscope 4.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Spooners 6-11.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Sharpley Lyceum Theatre co. in Forget Me Not, Camille, and A Life for a Life, to crowded houses May 23-28.

TEXAS.

WACO.—ITEMS:—THE GRAND will be under new management next season. Jake Schwarz, of Bryan, formerly assistant-manager and treasurer of the Grand here, leased the house May 25 for three years. Mr. Schwarz is well and favorably known, having been connected with the theatrical business many years. The theatre is to be entirely remodeled, the stage enlarged, two new exits made and the lobby rearranged. Mr. Schwarz will take possession July 1.—The Auditorium Stock co. will open 6 at the Auditorium Summer Theatre, with a change of bill twice a week. Edwin A. Davis and members of the above co. have rented a handsomely furnished cottage and gone to housekeeping.

W. V. LYONS.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Marie Jansen May 23, 24 in The Nancy Hanks. The first night of the engagement there was a good house; the next night there were a very few persons present. An announcement was made from the stage that Miss Jansen was too ill to appear, and that those who so desired could obtain the return of their money at the box-office. Miss Jansen's part was played by one of the other ladies of the co. Manager Pyper closed the house for the remaining night of the engagement. The performances were very poor. Katie Putnam and a good supporting co. presented A Texas Steer to good houses 27, 28.—NEW GRAND THEATRE (H. F. McGarvie, manager): Frank Readick 23-25 presented Don Cæsar de Bazan and The Brand of Cain to light audiences.—ITEMS: Manager McGarvie, of the Grand, has offered his services to Governor Wells as a warrior, and may go to the front on the new call for volunteers.

PARK CITY.—GRAND OPERA HOUSE (F. J. McLaughlin, manager): Magniscope Exhibition co. 10, 11. McGinty the Sport 17.—PARK OPERA HOUSE (Frank Collins, manager): Spooner Dramatic co. 13-18.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (Doyle and Chapman, managers): Rice's Comedians May 14; big business. A New England Home 17; fair business. Beacon Stock co. 23-28; small business.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): The Lees, hypnotists, May 23-28 did the banner business of the season on week stands. This closed the season here at the Opera House. On 27 after the performance the Lees were entertained at a social by the Elks.—ITEM: Manager Booker has leased the large Casino Building here and is having the house altered into a theatre capable of seating 1,000 people, and which will be ready to open about July 15. It will be one of the prettiest houses in the South, with a stage capable of accommodating any attraction on the road. Newport News during the past season has established the reputation of being one of the finest one-night stands in the South. Manager Booker has received the support of theatregoers and has won the reputation of giving only the best attractions. The old Opera House is to be turned into a boarding house. Manager Booker will make a trip to New York next week to arrange bookings.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Harold Holmes, of Byers and Holmes' Merry Tourists co., who is spending his vacation here, gave a production of Woman Against Woman to a large audience May 28; the co. was composed of prominent amateurs of this city, and Miss Wholey, who played the leading role, surprised the audience by her good work.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Lillian Tucker co May 23-28; good business and performances. Simkins Fabel co. in The Player, Little Mischief, Monte Cristo, Reddy the Mail Girl, The Lost Heiress, and Ten Nights in a Barroom 30-4; good business; performances excellent.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Lees May 30-4 are drawing big crowds.—ITEM: Manager Leath, who has been confined to his bed with a slight attack of fever, is much better now, and will be at his desk in a few days.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Simkins-Fabel co. May 16-21 in Little Mischief, The Player, Reddy's Luck, The Lost Heiress, Monte Cristo, and Ten Nights in a Barroom to small business; audiences pleased.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Prodigal Father May 27, 28; fair business; performance good.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Si Perkins co. 6.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Great Tycoon (local) drew a very large audience 1, 2; excellent performance; everyone well pleased.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Frederick Warde, supported by a fine co., presented Virginius in a masterly manner May 26. Knobs o' Tennessee 29 canceled.—ITEM: Season is practically closed and Manager Long is to be congratulated upon the excellent line of attractions offered to his patrons. Thanks are due to him for many favors to your correspondent.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Frank E. Long co failed to appear May 23-28.—ITEM: E. E. Stoltzman last week leased the Grand and will hereafter give the house his entire attention. Nothing but first-class productions will be booked.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): A Breezy Time to fair business May 29; co. first class. Darkest America 12, 13.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Darkest America 8. A Breezy Time 11 and 18. William Owen co. 13-15.

POND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Tony the Convict (local) May 28; big business.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): A Breezy Time (return date) 14.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Town Topics May 29 to full house; audience pleased.

BARABOO.—GRANDE (F. A. Philbrick, manager): Cherry Sisters May 28; small audience.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Mark Smith Opera co opened the fourth and last week of their season here 30 in the ever popular Geisha. There was another injunction put upon the performance, and another lawsuit, but matters were settled amicably, and not only was Mr. Smith allowed to produce the opera till June 1, when his contract expired, but also for the rest of the week. The opera seemed, if possible, more popular than ever. Nearly every number was encored, some of them two or three times, and it was almost midnight before the final curtain was rung down. Between the acts Mr. Smith made a short and appropriate speech, thanking the audience for their patronage, touching on his law troubles, and speaking highly of the Jaxon opera co., which will open here for a short season 5. The honors of the evening were, as usual, divided between Mr. Smith, Laura Millard, Linda da Costa, Charles Swain, and John Park. Amelia Baird appeared for the first time in the role of Juliette and did well. Maud Morrison, a Montreal girl, played one of the English tourists and acquitted herself very creditably. The opening bill of the Jaxon Opera co. will be Cavalleria Rusticana and Lucia di Lammermoor.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The biograph with pictures of the war, the Thomson Tots, and the Hungarian Band opened 30 to good business and gave a very entertaining performance.—THEATRE FRANCAIS (W. E. Phillips, manager): The regular season at this house closed May 28. An exceptionally fine performance of As In a Looking Glass was given by the co. and most enthusiastically received by the audience. All the ladies of the co. were recipients of beautiful bouquets, and the curtain had to be rung up at the end of the play, showing the whole co standing on the stage. Mr. Phillips inaugurated a short supplemental season of vaudeville 30. The headliners are Bert Coote and Julie Kingsley. Other features are Eddie O'Dell, the tramp, and May Biffin, who made a big hit with her songs.—THEATRE ROYAL (Sparrow and Jacobs, managers): Broadway Girls' Burlesque co. opened 30 and gave a fine performance, consisting of the usual two burlesques and olio.—ITEMS: The ground for Her Majesty's, the new theatre at the corner of Guy and St. Catherine Streets, is broken and the work progressing rapidly. It will probably open early in October. Manager Frank Murphy speaks most enthusiastically of the prospects of the new theatre, which will be fitted up with all modern improvements, have a larger seating capacity, and prices to suit everybody.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): What Happened to Jones is being presented by the Beryl Hope Stock co to light business 30-4. House will close for the season 4.—PRINCESS THEATRE (O. B. Sheppard, manager): The Mandarin is being repeated 30-1 by the Cummings Opera co. to very good business. Erminie 2-4. Rob Roy 6-11.—ARMORIES: Dan Godfrey's Band played to seven thousand people 30. The programme was popular and met with the approval of the large audience. The soloists, Messrs. Kettlewell, Handel, Smith, Mills, Groves, and Redfern played their individual numbers in an artistic manner, and were repeatedly encored. The band will play a return engagement at some future date.

WINNIPEG.—THEATRE (C. P. Walker, manager): Miss Francis of Yale 1, 2. Robert Mantell 23-25. Neill Stock co. July 11—indef.—GRAND OPERA HOUSE (Seach and Sharpe, managers): Farley Stock co. in The Octoroon, The Streets of New York, The Black Flag, and Brother Against Brother 23-25.—ITEM: Godfrey's Military Band will appear at Drill Hall 7-9.—Manager Walker, of the Winnipeg Theatre, is in Chicago, en route to New York, booking next season's attractions. Charles Lindsay is local manager in his absence.—A change has been made in Winnipeg Theatre Orchestra, Professor Barrowclough being now in charge.—Charles Sharpe, of the Grand Opera House, is with the Orris-Ober co. in Southern British Columbia.—W. T. Carleton is trying to arrange for a short season of Summer opera in Winnipeg.

OTTAWA.—VICTORIA PARK AUDITORIUM (George W. Jacobs, manager): A Trip to Coontown (second week) May 31-4. Bob Cole as the Tramp is very funny and always makes a hit with the audience. The work of Billy Johnson and Tom Brown also deserves mention. Lloyd G. Gibbs' excellent singing is well received. Packed houses nightly. The same co. will produce Georgia '49 6-11.—ITEMS: At the closing performance at the Russell Theatre 25 Manager W. A. Drowne was waited upon by the attaches of the house, who, as a token of their esteem, presented him with a handsome cane, suitably engraved. Mrs. Drowne was also made the happy recipient of a beautiful fan and a basket of flowers.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Jess of Marblehead, H. Grattan Donnelly's new comedy-drama, was presented 26 for the first time, by Gus Bothner's A Bunch of Keys co., including George F. Hall, George Gale, Albert Mahar, Hal W. Brown, William Smith, Sidney Woods, Mr. Patterson, Ada Rich Collette, Adra Lindalee, Margaret Cushman, Frankie St. John, and Ada Bothner. The play met with success, even though presented by a co. that have been playing farce comedy all the season, but who did surprisingly well, particularly Ada Bothner, who showed much dramatic ability. The play has a pretty story, with an interesting plot, but some of the scenes are too lengthy. Stowe's U. T. C. 2.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Betsy (amateur) May 20, 21; good performances to poor houses. McGinty the Sport 25; poor business and performance. The Purser 27. Hopkins' Trans-Oceanics 2. Robert Mantell 9.—CITY HALL: Dante 19-24; good conjuring to excellent business.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): W. S. Harkins co. in What Happened to Jones, The Crust of Society, and A Bachelor's Honeymoon May 24-28, and The New South 30, to big business; splendid performances. Thomas E. Shea co. 6-11.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Little Trixie May 27 to fair business. Season closed. Godfrey's Band changed from Opera House to Reich 1.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): Beryl Hope Stock co. May 27, 28 in What Happened to Jones; fine performances to good business.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Little Trixie May 28 closed the season here before a light house; average performance.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Dan Godfrey's English Band 2 will close our season, which has been a prosperous one.

Castle Square Theatre

Dramatic Stock Company.

On account of an apparent misunderstanding among the members of the theatrical profession, resulting in frequent mistakes and much misdirected mail matter, the management of the Castle Square Theatre, of Boston, Mass., desire to state that the Castle Square Theatre Dramatic Stock Company, now playing at that theatre, is the original and only dramatic stock company ever connected with the same and that no other dramatic company using the same or a similar title has or ever had any connection with or interest in the above theatre or its stock company in any way whatever. The present management has no interest in or connection with any dramatic enterprise other than the above mentioned.

CASTLE SQUARE THEATRE (BOSTON)

J. H. EMERY, Sole Manager.

IN OTHER CITIES.

(Received too late for classification.)

LOUISVILLE.

The Van Osten Three Star co will close its Summer season at the Avenue Theatre 4. The patronage has not been as good as was expected. The concluding attraction was In the Heart of the Storm, with the full strength of the co. in the cast.

Fred Innes paid a flying visit to the city 1. The Innes Band will give several concerts at Phoenix Hill Park later in the season.

Ed O. Risley, a Louisville boy, is one of the prominent members of the Van Osten co., and has played acceptably a number of different parts during the engagement at the Avenue.

Manager Clifford, of Chicago, who next season will reopen what was formerly the Buckingham before the removal of the Whallens to the Grand Opera House, promises the Louisville people that he will thoroughly renovate the place and conduct it as a first-class vaudeville house. The season will probably open about Sept. 1, and Harry Johnson, long connected with Louisville theatres, will hold a responsible position under the new management.

While the details of the proposed season of Summer opera to be given at the Auditorium cannot now be furnished by either Daniel Quilp, of the Auditorium, or Manager James B. Camp, the season is assured.

Charles Rudolph Arthur, who erected a spectacle here toward the close of the theatrical season by mysteriously disappearing, after engaging what was formerly the Bijou, and announcing that he would reopen it as a popular price family theatre, returned to the city 2, was arrested for obtaining money under false pretenses and is now in jail, unable to obtain a bondsman. He maintains that he is not guilty of the charge brought against him, and states positively that he will be able to prove his innocence.

Manager Van Osten, of the Three Star co., has effected arrangements whereby his co. will appear during the Summer at Phoenix Hill Park. He states that musical comedy of a light order will be presented, and that he will also engage some high class vaudeville people, the idea being to give a seasonable open air entertainment at reasonable prices. There are reasons to believe that this feature should prove successful. The Hill is an attractive place, the stage is well equipped, and the place is easily accessible from all parts of the city.

CHARLES D. CLARKE.

DENVER.

Tim Murphy in Old Innocence drew fair business at the Tabor May 22-29. This play is the most ambitious undertaking Mr. Murphy has yet assumed, and that he succeeds as well as he does is a matter for congratulation, for whatever his demerits it may be truthfully said that he is painstaking and conscientious, and his performance is an interesting and entertaining one. Notwithstanding an occasional tendency to caricature, upon the whole Mr. Murphy's work is legitimately artistic, and his power of facial expression is really remarkable. Dorothy Sherrod displayed a stunning pair of shoulders to advantage, and Katherine Stuart looked very swell, and these two women did much to make the play attractive with the charm of their personality. Frank Coltman did a clever bit of acting, and Richard Lyle was successful as the brusque, flinty hearted brother. At the conclusion of the play there seemed to be enough applause to warrant Mr. Murphy in making a speech, and this he did, telling some new and some old stories in an inimitable manner. The speech and the little sketch Sir Henry Hypnotized, which afforded opportunity for imitations of well known actors, and which concluded the evening's bill, were well received. The theatre will be dark week beginning 29, reopening 5 with a Texas Steer.

The Woodward Stock co. attempted The Arabian Nights at the Broadway 22-29. The production was absolutely lacking in snap and vim, and at all times dragged painfully. Cora Ernest's Rose Columbier was funereal to a degree, while James F. Fulton's Arthur Hummingtop was lackadaisical and uncertain, being neither well memorized nor well played. Dora Carlton made Mrs. Gillibrand a very low comedy character. Eric Pollock managed to infuse some humor into the play, although his Joshua Gillibrand was not played for all there was in it. The

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HENRIETTA CROSMAN

Is resting at her home in Montclair, N. J.

SHE MAY BE ADDRESSED THERE IN REGARD TO ENGAGEMENTS.

279 ORANGE ROAD, MONTCLAIR, N. J.

WALTER CLARKE BELLOWS

STAGE DIRECTOR.

AT LIBERTY FOR SPECIAL PRODUCTIONS OR STOCK

SEASON 1898-99. Address Davidson Theatre, Milwaukee, Wis.

only really good work in the production was done by Queenie Montrose, who as Mrs. Hummingtop was intelligent and natural.

Manager R. L. Giffen will arrive in the city 1, accompanied by his new stock co. Manhattan Beach will be opened by this co. 12, the opening bill being The Wife. F. E. CARSTARPHEN.

INDIANAPOLIS.

The season has closed and English's, the Grand Opera House and the Park are dark.

Two performances of Alabama were given at the Park on Decoration Day.

Plans have been prepared for improving and enlarging the entrance to the Grand, and next year the house is to be torn down and a handsome theatre erected. Next season a stock co. is to present standard plays.

A benefit was given the employes of English's 30, local and visiting talent taking part.

The Major Stock co. only lasted four performances at the Empire, when Manager Zimmerman closed the house.

The third week of vaudeville at Fairbank has been ample proof that this city will patronize a clean outdoor entertainment. Mr. June has contracts with the best vaudeville talent, and the bill is changed each week.

The Mackay Opera co. opened at Broad Ripple Park May 29 and gave Said Pasha to good business in an artistic way. Will S. Rising has joined the co., and adds much to its strength. Harry Webber is managing the theatre and will present the best comic operas during the season.

The local papers report that Dickson and Talbot are negotiating for a lease of the Great Northern Theatre in Chicago. W. W. LOWRY.

ATLANTA.

The Grau Opera co. opened its Summer season at the Lyceum May 30. The house was crowded. Boccaccio was the opening bill. Eloise Mortimer, in the title-role, made a decided hit. She is very clever and pretty, and received numerous encores. Miss Carrington made a charming Fiametto, and pleased the audience immensely. Fannie Meyers did very clever work. Stanley Felch, always popular here, kept the audience in an uproar. Martin Pache, the tenor, was in fine voice. The chorus was the best ever seen here.

Charles Sassen, formerly with the Edwin Davis co., is now stage-manager of the Lyceum.

Matt and Jules Grau are both here with the Grau Opera co. They report successful business in New Orleans and the West. JOHN H. THOMPSON.

CORRESPONDENCE

[Received too late for classification.]

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): U. T. C. May 25; small receipts; very poor co. Elks' Minstrels (local) 27. Two performances drew crowded houses. Praises were heard on all sides for the excellent show that the Elks put before the people.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Pudd'nhead Wilson May 29 canceled. A Texas Steer 2 will be the last attraction of the season.

IOWA.

KEOKUK.—HUBINGER PARK AND CASINO (D. R. Craig, manager): Will open its season 13 with the Lyric Opera co. The engagement is for one week, and will be followed by attractions of different kinds throughout the Summer.

INDIANA.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Van Dyke and Eaton co. continue to draw standing room for every performance. Plays May 22-28: A Tallow Candle, Linwood, A Family Affair, Kathleen, Woman Against Woman, and A Happy Pair.

MASSACHUSETTS.

GARDNER.—OPERA HOUSE (George R. Sanderson, manager): Kennedy Players closed their engagement May 28 to a large audience.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (C. R. White, manager): William Owen co. played Richelieu, Othello, and David Garrick May 25-28 to small but appreciative audiences. Bad weather interfered. Martin's U. T. C. 30 filled the house with lovers of this kind of drama. Dorothy (local) 7. William Owen co (return engagement) 9-11.——ITEMS: William Owen addressed the various literary clubs of this city on the Heroines of Shakespeare, afternoon of 28.—Dorothy will be presented by the cadets of Shattuck Military School and will prove quite a society event.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Dark.——PERTLE SPRINGS CASINO (J. H. Christopher, manager): Harrington-Taylor Dramatic co. 5—indef.——ITEMS: Bobby Fountain, late of the Ullie Akerstrom co, and of last season's Pertle Springs Stock, visited friends here 21-23.—Johan Bond, of last season's stock, has returned and will play characters with Harrington-Tayler co.—Hite C. Tayler, manager of the Harrington-Tayler co., arrived 29 to make way for his co.

ARENA NOTE.

Robbins' Circus, which stranded at Hartford, Conn., recently, was in a similar plight at Campbell Hall, N. Y., last week.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's, Geo. E Gill, mgr.): Jamestown, N. Dak., June 6, Fargo, 7, 8.

A HIRED GIRL (Blaney's: Hollis E. Cooley, mgr.): Moscow, Id., June 6, Colfax, Wash., 7, Pullman 8, Wallace, Id., 9, Missoula, Mont., 10, Anaconda 11, Butte 13-19.

A NEW ENGLAND HOME (Frank W. Mason, prop. and mgr.): Augusta, Me., June 6, Waterville 7, Pittsfield 8, Dexter 9.

A TEXAS STEER: Denver, Col., June 6-11, Omaha, Neb., 13-18.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27-June 14.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

AROUND THE TOWN: Boston, Mass., May 30—indefinite.

BALDWIN-MELVILLE: Kansas City, Mo., May 15—indefinite.

BLAIR, EUGENIE: Cleveland, O., May 2—indefinite.

BRYAN COMEDIANS: Alpena, Mich., June 6-11.

BURRILL COMEDY: Newport, R. I., June 6-11, Putnam, Conn., 13-18, Athol, Mass., 20-25.

BUTLER COMEDY: Bermidge, Minn., June 6-11.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 1—indefinite.

CHAPMAN-WARREN: Butte, Mont., June 6-11.

CHESTER, ALMA (O. W. Dibble, mgr.): Albany, N. Y., June 6-11.

COLUMBIA STOCK: Washington, D. C., May 23—indefinite.

COURSE PAYTON COMEDY: Springfield, Ill., June 6-11.

COURTLEIGH STOCK: Saginaw, Mich., May 30—indefinite.

DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Bessemer, Mich., June 6, Ironwood 7, Ashland, Wis., 8, W. Superior 9, Duluth, Minn., 10, 11.

FAUST STOCK: Lima, O., June 8-11.

FAUST (Porter J. White; R. F. Trevellick, mgr.): Iron Mountain, Mich., June 8, Antigo, Wis., 14, Manitowoc 18.

FERGUSON BROS. (W. T. Nelson, mgr.): Whiting, Ind., June 6-12, Sterling, Ill., 13-18, Dixon 20-25.

FERRIS COMEDIANS (Dick Ferris, mgr.): Sheboygan, Mich., June 6-11.

FISKE, MRS. (Chas. E. Power, mgr.): New York city March 28—indefinite.

FRAWLEY STOCK: San Francisco, Cal., June 13—indefinite.

GRAND OPERA STOCK: Columbus, O.—indefinite.

HARKINS STOCK (W. S. Harkins, mgr.): Moncton, N. B., June 6-8.

HARTMAN, FERRIS (Geo. Bowles, mgr.): Butte, Mont., June 5-7, Great Falls 8, Helena 9, Fargo, N. Dak., 11, Winnipeg, Man., 13-15, Grand Forks, N. Dak., 16.

HOEFFLER STOCK: Mankato, Mich., June 6-18.

HOLMES, HAROLD: Staunton, Va., May 23—indefinite.

JEAN REGOLDS STOCK (Horace Grant, mgr.): Binghamton, N. Y.—indefinite.

JOSSEY-MARVIN: La Grande, Ore., June 6-11.

KELCEY-SHANNON: New York city April 11—indefinite.

LEWIS, NELSON (W. W. Harper, mgr.): Saranac Lake, N. Y., June 6-11, Lake Placid 13-18, Tupper Lake 20-25.

LORAIN HOLLIS STOCK: Ottawa, Can., June 9-July 7.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Tacoma, Wash., June 6, Victoria, B. C., 7, Vancouver 8, Seattle, Wash., 9-11, Spokane 13, 14, Missoula, Mont., 15, Anaconda 16, Butte 17, 18, Jamestown, N. Dak., 20, Fargo 21.

MARKHAM STOCK: Syracuse, N. Y., June 6-11, Canton 13-18.

MARRS BROS.: West Superior, Wis., May 30-June 11.

MCWADE, ROBERT (Meech Bros., mgrs.): Buffalo, N. Y., June 6-11.

MISS FRANCIS OF YALE: Port Arthur, Man., June 6, Sudbury, Ont., 8, North Bay 9, Mattawa 10, Pembroke 11, Renfrew 13, Almonte 15, Carleton Junction 16, Ottawa 17, 18.

MODJESKA, MME.: Los Angeles, Cal., June 13-25.

MONTE CARLO: Philadelphia, Pa., May 7—indefinite.

MORRISON, LEWIS: San Francisco, Cal., May 23—indefinite.

NEILL COMPANY: Minneapolis, Minn., May 9-June 11, St. Paul 12-July 9, Winnipeg, Can., 11—indefinite.

OWEN, WILLIAM (Alvin A. Jack, mgr.): Ashland, Wis., June 13-15.

PAYTON, SENTER: Sault Ste. Marie, Mich., June 6-11.

PENUCHI-BELDENI: Columbus, Ga., May 30-June 14.

PITMAN, SAM (A. A. Taylor, mgr.): Williamsport, Pa., June 6-11, Bradford 13-18, New Castle 20-25.

PRINOLE, JOHNNY: Davenport, Ia., June 6-11.

RANKIN, MCKEE (Stock): Philadelphia, Pa., May 23—indefinite.

ROBIN, KATHERINE: Boston, Mass., May 23—indefinite.

ROCKWELL THEATRE: Westerly, R. I., June 6-11.

SALISBURY STOCK: Milwaukee, Wis., May 23—indefinite.

SHANNON COMEDY (Harry Shannon, mgr.): Richford, Vt., June 7-11.

SHAW, SAM: Seattle, Wash., May 30-June 11, Spokane 13-18.

SHEA, THOS. E.: St. John, Can., June 6-11.

SHENANDOAH: New York city May 17—indefinite.

SHERMAN, ROBERT: Paducah, Ky., May 23-Aug. 13.

SHUBERT STOCK: Syracuse, N. Y., June 6-11.

SKINNER, OTIS: Chicago, Ill., May 16—indefinite.

SPEAKS COMEDY: Eastport, Me., June 6-11, Lubec 13-15, Machias 16-18, Bar Harbor 20-25.

SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Evanston, Wyo., June 6-11, Park City, U., 13-18.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Erie, Pa., June 6-11.

STUART STOCK: Rochester, N. Y., June 6-11.

THE CIRCUS GIRL: Chicago, Ill., June 6—indefinite.

THE FRENCH MAID: Chicago, Ill., May 9—indefinite.

THE PRODIGAL FATHER: Portland, Ore., June 6-11.

UNCLE TOM'S CABIN (Al. W. Martin): Chicago, Ill., June 5-10.

VAN OSTEN, THOMAS D.: Louisville, Ky., May 16—indefinite.

VAN TASSELL, CORA: Galesburg, Ill., June 6-11.

WAITE COMEDY (Eastern; C. L. Elliott, mgr.): Albany, N. Y., May 2—indefinite.

WAY DOWN EAST: New York city Feb. 7—indefinite.

WELLES STOCK: Hartford, Conn., June 6-11.

WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Philadelphia, Pa., May 16—indefinite.

BLACK CROOK EXTRAVAGANZA (Jermon): Washington, D. C., June 6-11.

BOSTON LYRIC OPERA: Cincinnati, O., June 19—indefinite.

CALHOUN OPERA (H. F. Gruendler, mgr.): Racine, Wis., June 5-8, Sheboygan 9-11, Fond du Lac 12-15, Oshkosh 16-18.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Brooklyn, N. Y., May 16—indefinite.

CUMMINGS OPERA: Toronto, Can., June 6-11.

GRAU (JULES) OPERA: Atlanta, Ga., May 23—indefinite.

JAXON OPERA: Montreal, Can., June 6-11.

KANE OPERA: Harrisburg, Pa., June 6-18.

MACKAY COMIC OPERA: Indianapolis, Ind., May 29—indefinite.

MARIE BELL OPERA: St. Joseph, Mo.—indefinite.

NEW YORK OPERA: Milwaukee, Wis., June 5—indefinite.

PARRY OPERA: Washington, D. C., May 28—indefinite.

THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Boston, Mass., May 16—indefinite.

WAITE OPERA: Utica, N. Y., May 25—indefinite.

WILBUR OPERA: Buffalo, N. Y., June 6—indefinite.

WILSON, FRANCIS: New York city May 23—indefinite.

VARIETY.

ANI'S MONARCHS: (Harry Hill, mgr.): Brooklyn, N. Y., June 6-11, Atlantic City 13-18.

BROADWAY GIRLS: Baltimore, Md., June 6-11.

HOPKINS' TRANS-OCEANICS (Walter Ford, mgr.): San Francisco, Cal., June 1—indefinite.

LONDON SPORTS: Philadelphia, Pa., June 6-11.

MONTE CARLO GIRLS: Brooklyn, N. Y., June 6-11.

SULLIVAN, JOHN L.: Providence, R. I., June 6-8.

MINSTRELS.

BARLOW MINSTRELS (Harry Ward, mgr.): Saginaw, Mich., June 5-11, Grand Rapids 18-24.

DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.

RICE AND HALL: Boston, Mass., June 6-11.

MISCELLANEOUS.

AMENT, W. D.: Rockford, Ill., June 6-11.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.

COYLE MUSEUM: Madison, Wis., June 1-11.

GODFREY MILITARY BAND: Winnipeg, Can., June 7-9.

HILL AND ROBINSON: Haverhill, Mass., June 6-8.

LEES, THE (Hypnotists; Thos. F. Adkin, mgr.): Petersburg, Va., June 6-11.

NASHVILLE STUDENTS: O'Neill, Neb., June 7, Norfolk 9, West Point 10.

RACKETT BROS. TROUBADOURS (Louis Angelo, mgr.): Chicago, Ill., June 5-11, Muskegon, Mich., 12-18.

SANTANELLI (J. L. Rockwell, mgr.): Cleveland, O., June 6-11.

CIRCUSES.

BARNUM AND BAILEY: Leicester, Eng., June 6-8, Nottingham 9-11, Sheffield 13-18, Leeds 21-25, Glasgow, Scot., 27-July 16, Edinburgh 18-23, Newcastle, Eng., 25-30.

BUFFALO BILL: Lynn, Mass., June 8, Waltham 9, Keene, N. H., 10, N. Adams, Mass., 11, Kingston, N. Y., 13, Newburgh 14.

CULLEN BROTHERS: Trenton, Neb., June 6, Culbertson 7, McCook 8.

FOREPAUGH AND SELLS BROS: Marshfield, Wis., June 6, Eau Claire 7, Stillwater 8, Winona, Minn., 9, La Crosse 10, Albert Lea 11, St. Paul 14, St. Cloud 15.

GENTRY DOG AND PONY SHOW: Sioux City, Ia., June 6-8, Des Moines 9-11.

GIBBS AND MCGREGOR: Hartford, Ind., June 8.

HUMMEL, JOHN F.: Saginaw, Mich., June 9.

MAIX, WALTER L.: Glens Falls, N. Y., June 7, Saratoga 8, Cohoes 9, Hudson 10, Yonkers 11, White Plains 13, Port Chester 14, Stamford, Conn., 15, Derby 16, New London 17, Westerly, R. I., 18.

MOORE: Groomsville, Ind., June 6, 7, Normanda 8, Elkin 9, Omega 10, Strawtown 11.

NORTON AND JONES: Marion, O., June 9.

PAWNEE BILL WILD WEST SHOW: Oneonta, N. Y., June 8, Little Falls 11.

RINGLING BROS.: Marlboro, Mass., June 8, Lowell 9, Lawrence 10, Salem 11, Providence, R. I., 13, Hartford, Conn., 16, Winsted 20, Poughkeepsie, N. Y., 21, Little Falls 23.

ROBINSON, JOHN: Deadwood, S. D., June 6, Rapid City 7, Chadron, Neb., 8, New Castle, Wyo., 9, Sheridan 10, Billings, Mont., 11.

WELSH BROS.: Shenandoah, Pa., June 6, 7, Mahanoy City 8, 9, Mt. Carmel 10, 11.

EDGAR SELDEN IN TOWN.

Edgar Selden arrived in town last week after a phenomenally prosperous season of thirty-seven weeks with A Hot Old Time. When seen by a MIRROR man Mr. Selden was in a jubilant frame of mind over his next season's prospects and the production of his latest work, A Spring Chicken. "This new farce," said Mr. Selden, "is an innovation and deals with the humorous possibilities of the baby incubator, a subject new to the stage. I have gathered about me a lot of clever people, such as John Russell used to have in the old City Directory days, and the eagerness with which my attraction is sought convinces me I am on the right track. When I tell you I have under contract such well-known principals as Madeline Marshall, Sam Collins, Bernard Dyllyn, Emery and Marlowe, Walter J. Talbot, Clarice Sisters, and Fred Lucier, with Sam W. Combs as representative, you may imagine I have a somewhat costly flock. My time is booked solid in the best week stands, my printing is well under way, and we shall begin rehearsals in this city on August 15."

THE RULERS OF MINSTRELSY.

The "bubble reputation" is something after all. It takes time to acquire reputation, and it also takes a level headed man to retain it. No one knowing George H. Primrose and Lew Dockstader, whose union in minstrelsy is the event of its kind of 1898, will question their popularity, and their reputation has been established many years. To prove that it isn't a "bubble" in their case, they are working harder than ever to add to it and spending more money to equip their enterprise for the coming year, it is said, than has ever been spent on a minstrel entertainment. Hundreds of personal friends wish them success, and thousands of theatregoers throughout the country know they will have it, for their names stand first for all that is best and brightest in minstrelsy.

OBITUARY.

Sarah Neville, a legitimate actress of the old school, was found dead in her room, at No. 358 West Fifty-second Street, June 4. She is believed to have died from asphyxiation, and circumstantial evidence would seem to indicate that her death was self premeditated. She was about forty years old, and had once been reckoned an actress of great promise. Her portrayal of Leah the Forsaken first brought her into prominence. Afterward she appeared in the companies of James Collier, Lewis Morrison, and Frederick Warde. In the original production of The Clemenceau Case, at the Standard Theatre, in the fall of 1890, she sustained the role of Marion Potia. During the Presidential campaign she was engaged by various political organizations to advocate the cause of McKinley. Two children survive her, one a little daughter, who has appeared in child parts. Funeral services will be held this afternoon, at 2.30 P.M., from the Actors' Fund rooms.

Edward O. Smith died at St. James, N. Y., on May 31. He was well known and highly regarded by a large number of professionals who had made him their friend during the dozen years that his home was the centre of the actors' colony at St. James, Long Island. It was almost entirely through his efforts that the Summer colony of stage folk was established there, and the many that have visited the pretty place will long remember his kindness and sympathy. Funeral services were held at St. James on June 1 and the remains were interred in the Episcopal churchyard. At the services were Mr. and Mrs. Willie Collier, Mr. and Mrs. Ed J. Connelly, Mr. and Mrs. Robert Felton, Mr. and Mrs. William H. Matthews, Mr. and Mrs. Donald Harold, Jerome Sykes, Mrs. Frank McNish, Mrs. John Hogarty, Mr. and Mrs. Charles Ebing, and Mamie and Nellie Campbell.

George Werrenrath died in Brooklyn on June 3, of heart disease. Born in Copenhagen, he won renown in Germany as an operatic tenor, and after appearing in the Continental centers and London he came to America in 1876, scoring successfully with the Thomas Orchestra. He inaugurated in America the song recital, and once, in 1877, sang seventy-three classical numbers in four performances, with Carl Wolfsohn as pianist. Of late years he had been a church singer in Brooklyn, where the funeral occurred on June 6, cremation following at Fresh Pond, N. Y.

Mrs. Jane Henderson, widow of the late William Henderson of Melrose, Mass., died on May 22 at the home of her daughter, Mrs. Herbert Thurston, Mechanic Falls, Maine, of heart failure, following acute pleurisy. Mrs. Thurston was known and loved by a large circle of theatrical friends. She had four daughters in the profession—Mabel Kennon and May Henderson-Thurston, retired; Jessica Henderson, of the Trixie company, and Alma Lewis, of the Shannon Comedy company.

Tobias ("Boot") Van Steenburgh died on May 30 in a hovel at Glasco, N. Y., aged seventy years. He became famous long ago as the "mad lover" of Jenny Lind, and still cherished, at the time of his death, a faded portrait of the Swedish singer.

The mother of George W., Robert B., and John L. Monroe died on May 28 at the home of the last named, Atlantic City, N. J., aged sixty-four years, of cancer. Interment was made in Cedar Hill Cemetery, Frankford, Pa.

Dorr Phillips, formerly a member of the Carleton, Calhoun, and Wilbur opera companies, died at his home at Syracuse, N. Y., May 28.

J. Harney Cool, father of Kittie Rhoades, died at his home, Port Byron, N. Y., on Feb. 28, aged seventy years.

The father of Bertha Waltzinger died at his home in Connecticut on May 31.

Married.

MARTINI—ANDERSON.—Mortimer Martini and Mae E. Anderson, in Chicago, Ill., on June 1.

Died.

COOL.—J. Harney Cool, father of Kittie Rhoades, at Port Byron, N. Y., on Feb. 28, aged 70 years.

HENDERSON.—Mrs. Jane Henderson, widow of the late William Henderson, at Mechanic Falls, Maine, on May 22, of heart failure.

MONROE.—Mrs. Monroe, mother of George W., Robert B., and John L. Monroe, at Atlantic City, N. J., on May 28, aged 64 years, of cancer.

NEVILLE.—Sarah Neville, in New York city, on June 4, of asphyxiation.

PHILLIPS.—At Syracuse, N. Y., May 28, Dorr Phillips.

SMITH.—Edward O. Smith, at St. James, N. Y., on May 31.

WERRENRATH.—George Werrenrath, in Brooklyn, N. Y., on June 3, of heart disease.

WHITING.—On June 1, Mrs. Augustus Whiting,

AN ENTERPRISING AND SUCCESSFUL SHOWMAN.

The cut herewith is taken from a photograph of Walter L. Main, now one of the foremost circus proprietors and managers in America. It has not been many years since Mr. Main was touring the country with a small but first-class "wagon show." To-day he is the proprietor and manager of one of the largest and best railroad shows in the world. Mr. Main is the head and front of the enterprise, and the success he has achieved in the amusement business has been due solely to his own indefatigable efforts. He is perhaps the one man to-day in the show world who alone controls and manages a great circus and menagerie Having no partners to divide profits with, he has been enabled to build up his great show, pay the highest salaries, and secure the best performers, acts and features that good treatment and money can procure. Everywhere this season the press and the public unanimously declare that the Main Show is better, bigger and greater than any ever seen. Mr. Main is satisfied to remain in this country, and will always exhibit his shows together. He says that he never will divide his amusement possessions or tour them separately, but will continue to give a truly great American show to an amusement-loving public. The Main Shows will exhibit at Yonkers and White Plains on Saturday, June 11, and Monday, June 13, respectively. "Bess," one of the big elephants belonging to the Main Shows, gave birth to a bouncing baby boy elephant, at New Boston Junction, Pa., on May 26. The discovery of the happy event was made at daylight and Mr. Main was notified immediately. Of course he was overjoyed and is very proud of the fact that he is the owner of the third elephant ever born in captivity. The baby was put on exhibition on the day of its birth. The other two elephants born in captivity were born in Philadelphia, one with Bailey's Circus and the other with Forepaugh's. There must be something in the climate of Pennsylvania which is especially good for elephants. The experiences of showmen in the past indicate that the elephant is the most popular animal in a menagerie, and all small elephants have been exceedingly popular. It is safe to say that the Main Show will hereafter be specially sought after by the children, all of whom will wish to see the little pachyderm just added to it.

WALTER L. MAIN.

LETTER LIST.

WOMEN.

Alexander, Lillian
Amen, Margaret
Adams, Josie
Allen, Josephine
Applebee, E. W., Miss
Alliston, Annie
Anglin, Marguerite
Beaudet, Hetta
Brown, Mary
Blanchard, Bertha
Boyd, Anna
Busby, Amy
Burroughs, Marie
Borden, Josie
Broderick, Miss
Budd, Helen
Bell, Grace
Bennett, Johnstone
Beveridge, Kuehne
Baker, Nettie
Boulden, A. E., Mrs.
Bell, Grace
Burley, Jessie
Busby, Jane
Bennett, Eulalia
Bent, Mevm Kelso
Bowen, F. G., Miss
Ballou, Marion
Berranger, Rignon
Blanc, Baroness
Bridges, Winona
Bates, Marie
Booth, Hope
Bidwell, Sylvia
Bertley, Louise M.
Black, Nettie
Comstock, Frances
Challenger, H. P.
Carlisle, Katherine
Constance, Beatrice
Crouch, Rose
Cooper, G. E., Mrs.
Cagera, Ruby,
Church, Minnie
Claire, Attalia
Cameron, Carrie
Chase, Florence
Claire, Virginia
Corcoran, Jane
Crawford, Bable
Corinne
Connor, Mildred
Caldwell, Ella
Carlsted, Vhota
Dale, Vivian
Donnelly, Mrs. G.
Denio, Laura
Douglas, Dell
Dwyer, Ada
Derickson, Marie
Dale, Kate
DeCall, Lizzie
Dauvray, Helen
De Boise, Marion
Davis, Anna E.
Drewz, Lorraine
Dalton, Wallace E., Mrs.
Dunne, M. E.
Davis, Jessie B.
Duryea, May
Durand, Maude
Dodd, Emily
Dixon, Mary
Dantes, Mary
Donaldson, W. C., Mrs.
De Mar, Carrie
Dunham, N., Miss
Dyer, Bertie
Dudley, Fannie
Dunn, Mary
Demmay, May
D'Ormond, Agnes F
Kersten, Atta De
Elliott, Maud
Edgerton, Frances B.
Edwardy, Jerome
Evans, Alice
Everet, Sisters
Evans, Lizzie
Echmond, Norma
Evans, Kittie
Edgerly, Hattie
Eberts, Jennie
Ford, Rachel
Foster, Mrs. Rez.
Franks, Hyttie
Fox, Della
Ferguson, Marguerite
Fletcher, Pauline
Florence, Mrs. Wm. J.
Fisher, Grace
Field, Elizabeth
Gunning, Louise
Gilson, Gertie
Garlick, May
Garnold, Ruth
Gibbons, Grace
Garrett, Marion
Gilroy, Mamie
George, Effie
Gassmann, Josephine
Gehrue, Mayme
Gores, Rose C
Hall, Marguerite
Hayden, Gladys
Harris, Grace
Hall, Josepsene
Haas, Mary
Hallam, Almora
Haskell, Leslie
Herman, Selma
Hardy, Helena
Hanvton, Mary
Hollingwood, Clara
Hamilton, Ida
Hay, Mary D.
Harris, Florence G.
Hollingwood, Lotta
Huth, Maude
Hulbert, Laura
Howland, Lulu
Harrison, Dora B.
Henderson, G. L.
Harvey, Florence
Hopper, Edna W.
Irving, Isabel
Jennings, Laura
Joyce, Ella
Jaquarma
Jackson, Virginia
Jacques, Addie
Kimball, Jennie
Kellog, Clara L.
Kopp, Norma
Kempton, Miss
Kelly, Eva
Kimball, Corinne
Kendall, Mrs. Ezra
Kimball, Grace
Kramer, Maud
Keene, Mrs. T. W.
Knight, Mrs G. S.
Kelly, Ella
Keating, Miss
Lawrence, Georgia
Leech, Misses
LeTourney, Elsie
Leslie Blanche
Loughney, Mrs. J. P.
Lynden, Sylvia
Lorella, W. N., Mrs.
Larsen, Gussie
Lack, Madeline
Lynch, Nellie
Lewis, Leona
Lloyd, Annie
May, Orietta
McGuire, Miss G. K.
Massey, Blanche
Mason, W. N., Mrs.
Mumford, Ethel W.
Martinot, Sadie
Melville, Rose
Marli, Britta
Moore, Marie
Maitland, Madge
Mitchell, Kittie
May, Olive
Melville, Emelie
Mayo, Margaret
Moore, Laura
Millard, Laura
Melendez, Hazel
Mohawk Go Women
McDonald, Annie
Morris, Clara
Mortimer, Lillian
Moffett, Cecil
Mitchell, May E.
May, Myrtle
Meredith, Cleo
McCloud, Mr. & V
Martinot, Frank
Marbury, Jane
Medinger, Kate
Nixon, Nanette
Norwood, Ellie
Namon, Frances
Negrotto, Salonie E
Nelson, Josie
Norton, Florence
Neilson, Flo
Nugent, Maud
Nanyl, Dolly
O'Brien, Eva D.
O'Keefe, Anna
Parsons, La Belle
Pardy, Laura
Potter, Violet
Pearl, Kathryn
Patravskey, Marie
Paget, F. Mrs.
Perry, Edna
Parker, Nellie V.
Paz, Pauline
Purnell, Katherine
Pinover, Adelaide
Price, Elenor
Potter, Helen T.
Parker, Mrs. Harry D.
Rieger, Daisy
Rinehart, Beatrice
Rice, Fanny
Randall, Florence
Rawlston, Zelma
Roy, Alberta
Robbins, May S.
Rush, Isadore, Mrs.
Royal, Ruth
Reines, Helen
Richards, Emma
Ryan, Kate
Ramage, Dora L.
Rose, Bud
Roberton, Ella
Riccardo, C.
Rock, Ida
Raymond, Eunice B
Reverer, Beta
Russell, Marie B.
Redding, Francesca
Sloan, Bessie
Spencer, Mrs.
Sebastian, Stella
Seeger, Louise
Swanson, Eva J.
Summerville, Beth
Sterling, R., Miss
Stokes, Emma
Spencer, Annette
Shotwell, Marie D.
Stillman, Lillian
Singer, Marion
Shorter, Laura De N.
Stewart, Mabel
Salvin, Minnie J.
Stout, G. L., Mrs.
Seiffert, Ellen Vockey
Stafford, Florence
Sherman, Rose
Stevens, Jessie
Strickland, Ethel
Sadler, Josie
Stewart, Georgia
Sinclair, Lillie B.
Sinclair, Maud
St. Clair, Maud
Tark, Alice
Tutier, Carrie
Trunnell, Mabel
Truax, Louise
Tucker, Ethel
Treadwell, Miss
Taylor, Irene
Thompson, Mrs.
VanDyne, Annie
Villa, Agnes W.
Vivian, Bell
Vera, Hattie
Weathersby, Nellie
Wolff, Mrs Herman
West, Jessie
Waters, Hattie
Walters, Annie
Wilson, Ella
Webb, Dora
Wood, May
Williams, Henrietta
Webb, Nella
West, Jessie
Whitehouse, Frances
West, Olive

MEN.

Addis, Harry
Adams, Justin
Anderson, Vincent
Austin, Harry S.
Anthony, Jerome
Abrams, Ed J.
Adams, Jake
Ambach, Sabo
Alexander, Herbert
Appleton, Geo.
Austin, F. S.
Bittner, W. W.
Bannister, Joseph
Babcock, Thos.
Baldwin, Walter S.
Barkley, Wade
Berman, Gus
Burgess, Neil
Browne, Edwin
Bell, Geo. H.
Brownell, Atherton
Bigelow, Chas. A.
Bradbourne, Harvel
Brooks, Irving
Barr & Evans
Brandt, Chas. E.
Bertram, C. H.
Bunnell, Geo. B.
Baker, Pete
Burroughs, Edward
Buchanan, Wm. McC.
Brown, W. E.
Bond, Frederic
Balfour, Augustus
Brooks, C. E.
Bennett, C. Hugh
Ball, Garrison
Bray, Wm.
Bramish, Frank
Baker, Jerry (artist)
Carbonare, Paul
Canby, Al.
Cornbolt, A. G.
Curtis, Frank
Clinton, Chris
Canfield, Ed.
Clarke, E. A.
Cooney, R. F.
Chadwick, C. W.
Chadwick, H. R.
Cooke, Percy
Campbell, Walter
Croxton, Jr., P.
Considine, Jas. H.
Colville, J. M.
Crandall, Harry
Camp, A. I.
Carroll, Richard F.
Collins, John J.
Cook, A.
Canizon, Conrad
Cooper, James
Cochran, Chas. P.
Childs, Russell
Christy, Theo.
Clement, Clay
Crane, Frank Hall
Clarke, E. F.
Carleton, W. P.
Collins, Charles H.
Closson, Osborne
Clarke, Harper
Carpenter, S. L.
Canfield, Wm.
Charlton, Chas.
Clifton, Harry D.
Clifford, Owen
Collier, Willie
Corrigan, Fairport
Dunn, Ralph
Dickson, W. F.
David, Frank
Deters, Wm. H.
Dean, Will J.
Deshone, Daniel
Downing, W. W.
Duncan, A. G.
Decker, H. H.
Dreher, Alvin
Daniels, Frank
Donnelly, M. Graham
Day, Homer E.
Davis, Roland
Deutsch, E. W.
Donnelly, Henry V.
Donnelly, J. J.
Daly, Wm. H.
Dewhurst, Wm.
Dapolo, Fred'k
DeWolf, James Denton
Denning, Arthur
Davies, Harry
Decker, Chas.
Dyllon, Bernard
Davis, J. C.
Dunn, J. H.
Dempsey, Chas
De Angelis, Jefferson
Davison, Alfred
Deicher, Jas. F.
Edwards, Harry
Ellinger, Mr. & Mrs.
Edwards, W. H.
Emmett, Harry
Emerson, Billy
Elsler, Will
Evans, Geo.
Eckert, T. Wilmot
Echols, Wm.
Edmunds, Will O.
Elder, C. B.
Elise, Albert
Elsworth, Mark
Freeman, Max
Farren, Geo. F.
Floyd, Walter
Frankel, Gustav
Fielding, Geo.
Fingleton, Daniel
Fowler, Edwin
Feeney, J. L.
Fulgora, Robt.
Ferguson, Robt. V.
Fenwick, Harry W
Fitzgerald, W. H.
Fleming, Clarence
Fowler, H. B.
Ferguson, W. J.
Felan, Joseph
Farnum, Dustin
Flurlage, Leonard
Fairchild, Lon H.
Gordon, Jas. G.
Gaillard, Robt.
Gregory, A. W.
Gray, Geo. N
Gardner, Chas. A.
Grattan, Stephen
Gale, Geo.
Graham, Alex
Grant, Cliff W.
Going, Harold
Gray, Block & Rankin
Greene, Tom
Girard, Jos. W.
Guderian, Frank
Garrison, Jack H.
Gourley, Jno.
Gouge, Geo.
Gibney, Chas. F.
Garnella, Robt
Gilmaine, C. Garvin
Geider, Geo.
Gover, M. H.
Gowor, Warwick
Howe, Junius
Hicks, Harry M.
Henney, J. H.
Hayes, J. H.
Hilton, Frank
Herman, Freddie
Hoey, Fred
Hanley, W. J.
Hirshberg, H. J.
Helney, Mart
Harold, Stuart
Hampton, Alf
Harrison, D. B.
Hynes, Jno.
Hillis, O'Kane
Hope, G. D.
Hearn, F. G.
Hafford, Wm.
Hogan, M. S.
Hock, Joseph
Hickman, a.
Heron, Ed. J.
Henderson, Howard, Louis
Hicks, L. P.
Howard, F. C.
Harris, Wm.
Howard, Ben
Hoit, Alf
Higgins, David
Hartan, Harry
Hanlon Bros.
Hart, Joseph
Hooper, Brooks
Holland, E. H.
Harkins, Dan H.
Hilton, Rube
Hight, Jr., O. B.
Holt, Clarence E.
Haines Bld.
Hodgeman, Th.
Holland, Joseph
Haverly, Col. Jack
Hanford, Chas. B.
Hirsh, Jack
Holly, C. M.
Hawes, F. A
Hamilton, Col. Geo. H.
Iris, Jno. J.
Jessup, Mr.
Jackson, Thos. S.
Johnson, Mr.
Jenning, DeWitt
Jenkins, J. D.
Jacobs, W. S.
Jones, Chas.
Johnston, Gordon S
Jones, A. E.
Jenkins, S. L.
Keene, James E.
Kidder, Ed. E.
Keeley, Jas.
Kibble, Frank
Knowles, Geo F.
King, Chas.
Kirke, J. Francis
Kingsley, J. T
Krone, Harry
Kingston, Cecil
Kilgour, Joseph
Keene, T. W.
King, Hattie
Kensil, Fred'k W
Kennedy, J. J.
Kingdon, Francis
Kennedy, E. A.
Leonard, Will W.
Lailey, F. E.
Lawrence, Walter
LaMarr, Harry
Linscott, C. J.
Lipman, Milton
Leopold & McDonald
Lowe, Chas. F.
Lawson, Victor A Little
Langdon, W. H.
Lothrop-ell, Myron
Lane, Geo. D.
Lynch, Phil.
Lowery, Jno. J
Livingston, Wm.
Lewis, W. D
Larkin, C. H
Mulvey, Geo.
Mack, Al.
Lavemaid, Frank
Lester, Harry E.
Lacaye, Wilton
Lane, Charles Willis
Love, Jas.
Lacy, Dan L.
Linley, Jno J.
Lee, Jas.
Loughran, J. J.
Lyons, E. D.
Larbadie, Oliver
Livingstone, Albert
Leavitt, Abe
Leech, J. C.
Lehman, Gus
Larkin, Arthur
Lewis, Fred G.
Lamar, Al
Lee, Jas. F.
Mgr. Our Boys
Melrose, Louis J.
Moore, H. H.
Mgr. Henshaw & Ten Broeck
Mgr. Bachelor Honeymoon
Mitchell, Horace
Mgr. Frankie Carpenter
McManus, Thos.
McVay, Wm.
McCready, T. E.
McQuade, Jas.
Mackey, Jas B.
Memmenger, Willis
Monroe, Robert
Mack, Jno. H.
Metcalf, E. S.
Mainhall, Harry
Mason, Will N.
Mgr. Katie Rooney Co.
Mgr. Pacific Mail
Morse, Frank
Murray, Chas.
Millbank, Geo.
Mgr. Pulse of N. Y. co.
McRoberts, Mr.
Masterson, Thos.
McWade, Robt.
Matthews, Sherry
McAdams, E. B.
Mgr. Arnold's Fun Makers
Martell, L. M.
Mgr. Rice's Com.
McArdle, Ed.
McDodald, P. F.
Morgan, Walter C.
McKinney, Jno. W.
Miller, Louis
Meredith, R. V.
Mason, Geo.
Mgr. James and Ward
McKee, Thomas
Montez, F. N. De V.
Mgr. Lord Fauntleroy
Murray, J. B.
Barbam, Robt. I.
McCoullough, Walter
Morris, J. B.
Mattoin, Carl
Morris, Wm.
Morse, F. E.
Mason, Dan
Mostyn, Hallen
Mackay, Ed. J.
McDowell, Melville
Morell, Morrey
McClellan, Fred
Miles, Jno. K.
Morris, Ed. A.
Morgenthau, M. L.
Morrow, Dr. F. A.
Miller & Fred
Mayo, Edw. F.
Marshall, Harry R.
McCann, Burt
Martin, Willis
McDonald, C. W.
Morton, Edgar
Nicking, Henry C.
Nash, Geo. F.
Newton, Chas.
Newell, Yank
Newell, W. D.
Noble, Herman
O'Neill, Barry
Ouvalt, Chauncy
Pond, Anson
Perkins, Chas. H.
Presby, Eugene W.
Parks, Jno. A.
Poland, Ed
Phillips, Jas.
Perry, Thos. R.
Peck, Geo.
Pflaum, Ben
Prisk, Wm.
Powers, Alex
Powers, Ed.
Prevost & Williams
Pemberton, Geo.
Pennington, F. L.
Pasquali, Signor
Paker, J. H.
Parker, Harry D
Parr, Jno.
Peck, David S
Pierson, ,
Phillips, Harry I.
Purrington, C. L.
Pell, Arthur
Putnam, Boyd
Pruett, Wm.
Pemberton, Henry W.
Payton, Cars
Richards, Harry
Rogers, V.
Reidiford, L. M.
Roth, N.
Royal, Milton
Robinson, Punch
Rice, Billy
Rentz, Jno.
Raymond, Wm. H.
Railway, Eddie
Rennie, Jno. W.
Ryan, Dan'l R.
Ryder, Walter E.
Rogers, Jno.
Roberts, Joseph
Risser, P. A.
Reinan, Ford
Rutledge, P.
Robbins, Wm.
Riley, Tommie
Riley, Sidney
Rogers, Harry
Raymond, Fred
Reed, A. P.
Reynolds, Harrington
Ryse, Ellis
Rose, Ed. E.
Ryley, Phillip H.
Roberts, Frank
Rostell, Edwin
Roe, Bassett
Reinhart, Louis
Robinson, A. Gordon
Reed, E. F.
Roberts, Wm. L.
Rodriques, L. J.
Rockwell, J. L.
Russell, Mr. & Mrs. Sol S.
Rosseau, Harry
Rork, Sam'l E.
Rice, Harry
Seeley, Dr.
Swift, Dr. Jas.
Swift, Mathew
Spencer, S. L.
Savage, Wm.
Sullivan, C. Gaskin
Sweatnam, W. P.
Short, Frank Lee
Saintpolis, Jno.
Sheffer, Buck
Smith, Hark
Smith, Rylance S.
Sanford, J. S.
Simmons, Lew
Sherman, Jennings
Salinger, Herbert
Smith, Gerey
Stevens, Ben D.
Sparks, Jno. G.
Saunders, Jno.
Smith, Hilton C.
Stowe, Leslie
Smith, W. C.
Santry, Joe
Spears, E. T.
Stanton, Hugh
Scott, Paul
Slason, Wesley
Sylvester, Henry J.
Stock, T. V.
Smith, W. Hallen
Smith, Wm R.
Skinner, Otis
Storm, H. Williard
Shomaker, S.
Samuels, H. A.
Sullivan, Jno. T.
Sobrino, Carlos
Stanley, G. J.
Sawtelle, J. A.
Sheegreen, Jas.
Shering, Arthur
Sheldon, Herman A
Staubach, R. M.
Seamans, E. F.
Smith, Chas.
Sammis, Geo. W.
Shaeffer, Geo.
Stuart Singleton, D.
Stodgill, Mr & Mrs. E. B.
Stowe, Jno. F.
Stratton, T. S.
Stutz, Carl
Sinclair, Geo. H.
Semon, Harry W.
Stephens, Will H.
Turner, Otis
Toland, Hugo
Thomas, Gil
Tooker, W. H.
Terry, W. C.
Taylor, Paul
Tully, Wm. A.
Travers, Edwin
Taylor, Paul G.
Turner, Prof. Jas.
Travis, Harry B.
Thomas, M. J.
Thorold, W. J.
Todd, Louis S.
Thompson, Denman
Venable, Chas.
Van Vechten, Ed B.
Van, Will
Volckel, Mr.
Verner, Chas. E.
Varrey, Collin
Williams, Gus
Wilson, Floyd
Winston, J. J.
Wyngate, Chas.
Worthing, Frank
Woods, Geo.
Wards, Earnest C.
White, Porter J.
Wall, H. B.
Weidman Comedians
Wilson, Kit D.
Weicher & Birdee
Watkins, G. W.
Wallick, Jas. H
Whitesides, Walker
Wilson, Al. H.
Wade, Robt. M.
Wistack, Paul
Williams, Bernard
Watzee, Franklyn
Wright, Arthur
Williams, Tony
Walworth, C. A.
Wood, Fred B.
Wheeler, Wilber A.
Wilson, Geo
World, Jno. W.
Wynkoop, Ben
Wright, Frank
Wright, Fred E.
Wallace, Rolland
Wayburn, Ned
Wigley, Harry
Wheeler, Will O.
Westcott, Geo. C
Whetmore, H. P.
Young, Chas.
Young, Billy
Young, James
Zoellner, Max

TONY FARRELL

IN THE

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By JAMES A. HERNE, Author of Shore Acres.

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THOMAS W. KEENE DEAD.

A Popular Actor—Details of His Interesting Career—The Funeral.

The intelligence of the death of Thomas W. Keene was received last Wednesday with profound sorrow both by the theatrical profession and the general public. Shortly before Mr. Keene concluded his tour in Canada, about ten days ago, he was suffering from a complaint of the stomach which grew steadily worse. When his wife, who accompanied him on the tour, talked of summoning a doctor, he laughed at her fears. Later his condition became so serious that he consented to receive medical advice. His symptoms were diagnosed as those of appendicitis, and Mr. Keene was advised to return home that his own doctor might determine upon the necessity of an operation. Throughout the long and fatiguing journey from Canada to New York, Mr. Keene sat bolt upright in the train and refused to take rest. This undoubtedly aggravated his complaint, for by the time he reached his home at Castleton Corners, Staten Island, his physician announced that an operation was imperative.

On Saturday last Mr. Keene went to the Smith Infirmary, and the operation was performed by Dr. J. Walter Wood. The patient was too weak to stand the shock, and his medical advisers had small hope of his recovery. He improved steadily, however, until Tuesday afternoon, when there was a relapse. Another relapse came Wednesday afternoon, and he died before his son Claude could reach his bedside. His wife, his brother, William Eagleston, and his sister-in-law, Mrs. Charlotte Eagleston, were with him.

Mr. Keene made his last public appearance in Hamilton, Ontario, May 23, in the character of Richelieu. He regarded Richard III. as his best part, and the majority of his admirers seem to have agreed with him. Certainly there was a greater demand from managers for his appearance as the crook-backed monarch. Last Feb. 15, in Providence, R. I., he played Richard for the 2,500th time, and before the end of the season he had given twenty-five more performances of the part. In the early days of his career, at Wood's Museum, where his first fame was acquired, Mr. Keene was an exceedingly expert actor in farce, operetta, comedy and burlesque; he could be comic without descending to buffoonery. In maturer years the natural bent of his talent was toward serious roles. Mr. Keene was an actor of conspicuous natural gifts, and all his Shakespearean performances will live in the memory. During his later years, his greatest performance was undoubtedly Louis XI., a character in which he was aided by advancing years. If Keene was not a great tragedian he was at least a popular one. As a man he was warm-hearted, generous and affable, and to know him was to esteem him.

Charles B. Hanford, the manager of his most recent tours, gave THE MIRROR some random reminiscences of the dead actor: "We opened this season with Louis XI. and closed with Richelieu. This was against precedent, as Mr. Keene had invariably opened and closed with Richard III. He said to me: 'I've broken my rule. Richard has always been my lucky card—the crook-backed knave! Now I wonder what will happen to me?' Mr. Keene spoke jestingly, for he was not in the least superstitious. But he could not repress a certain vague feeling of foreboding.

"If Mr. Keene had remained in Canada, where he was first taken ill, and then and there submitted to an operation, he would doubtless have recovered. On his return home, his medical adviser said his stomach was in a very bad way. The appendicitis was not a sudden attack; it was the slow work of years. But for all that, everybody believed he would recover. On Tuesday he had a sinking spell, but the day following he seemed better than ever. His son and nephew were in the room shortly before he died, and he had dismissed the doctor early in the afternoon in the belief that he was on the road to recovery. At 5.05 P.M. he died—conscious, peaceful, without pain.

"His boy, Claude, this year graduated from college, had been compiling a catalogue of his father's books. Mr. Keene had a fine library of theatrical works and rare Shakespearean commentaries, which made the place a welcome haunt of every antiquarian and stage-lover. It was his desire to have his library catalogued, and young Claude had completed the task in the hope of surprising his father. Keene would have been delighted.

"One of his ambitions was the establishment of a national theatre, the same as the Comédie Française in Paris. He spoke to President McKinley on the subject. It came about in this way: Mr. Keene and I were going to Kansas City to attend the consecration of Bishop Glennon, his warm personal friend, who desired his presence at the ceremony. This was during the Presidential campaign. We stopped off at Canton to call on Major McKinley, with whom Mr. Keene was intimately acquainted. In the course of the conversation Keene said: 'About the middle of your second term I shall ask you to do something toward the establishment of an institution for the encouragement of dramatic art under the auspices of the National Government.' To which McKinley replied: 'Whatever will make for the advancement of the American theatre and the American actor shall receive my consideration.'

"Keene was a red-hot American. He did not believe in the exaltation of things foreign. His heart and soul were bound up in these United States. I believe it has escaped the biographers that he served as a sergeant in the Union army during the Civil War. Such, however, was the fact. I wish I could remember an amusing anecdote which he once told me of his insubordination to his superior officer, only to receive the commendation of one higher in command.

"Generous to a fault, his hand was always in his pocket. I was kept busy remonstrating with him. 'Governor,' I would say, 'don't keep throwing your money away on impostors. You can't afford it.' But he whistled me down the wind and gave whenever he was asked. He was generous far beyond his means, for, contrary to opinion, Keene was not a wealthy man. He was only moderately well fixed. His most recent seasons had been prosperous, but when the hard times first struck us some years ago he told me candidly that he had lost a great deal of money. For seventeen years Keene had been a Shakespearean star, and for sixteen years Mrs. S. A. Baker had been a member of his company. If there was nothing else to his credit as an upright man, it would be his noble kindness toward this old actress. No son could have been more considerate of her comfort and happiness. Mrs. Baker appeared only as the Duchess of York in Richard, but Mr. Keene told her years ago that she need never look for an engagement while there was a company bearing his name. Carl Ahrendt, another actor who has grown gray in Keene's service, passed twelve years with him, leaving him one season to go with Booth. Often on the stage as I spoke the lines—

> My heart doth joy me that in all my life
> I found no man but he was true to me,

I always thought of Keene. He was the soul of honor, and everyone who knew him was true to him. No Judas ever came into his life.

"On Staten Island everybody called him 'Uncle Tom.' He was the first favorite with the children, and at sight of him they would run into his arms. I remember when we were taking a walk together one day, every child in the place must have a word or a kiss from 'Uncle Tom' Keene. A little girl came running to him from a gate, and he took her up in his arms and kissed her. 'What child is that?' I asked. 'I don't know the little one's name,' he answered, 'but she knows me all right.'"

Early in life Keene married Margaret Creighton, by whom he had two children. His daughter, Agnes, who married Edwin Arden, is now in Paris. Claude, the son, recently came of age.

Mr. Keene was an Elk, a Mason, a Knight of Pythias, and a member of the Players' Club.

Thomas Wallace Keene was born in New York city October 28, 1840. When a mere boy he displayed pronounced aptitude for the theatre. He went on as a supernumerary at the Old Bowery Theatre, and his name was enrolled on the lists of a dozen different amateur societies. At the age of fifteen he appeared as Lucius in Julius Cæsar, at the old Chinese Buildings on Broadway near Broome street. His first regular engagement was with J. H. Hackett in Albany, N. Y., where he played King Henry the Fourth to the Falstaff of the elder actor. In later life Mr. Keene used to relate with unction how he secured this engagement through a dramatic agent who believed him to be an actor of experience. He remained with Hackett for five weeks and then became a member of the stock company at Newark, N. J. His salary was $15 per week.

From Newark he went to John Brougham's Lyceum in New York. During this engagement he played Robert Howard in John E. Owens' long run of Solon Shingle. Shortly afterward he was transferred to Wood's Museum (now Daly's Theatre), with which house much of his early career is identified. Among the well-known stars of the day who played there at the time were Lucille Western, Adah Isaacs Menken, Mary Provost, F. S. Chanfrau and the Worrell sisters. Mr. Keene remained at Wood's until he received an offer from the National Theatre stock in Cincinnati. He next went barnstorming, playing a round of Shakespearean parts. In 1870 he returned to Wood's Museum, where he remained for four seasons, appearing chiefly in burlesque and sensational melodrama.

A list of the parts played by Mr. Keene at Wood's Museum is interesting as showing the demand made upon a young actor's versatility some thirty years ago. On March 28, 1870, we find him playing King Pippin in The White Cat, to the Old Mother Hubbard of Mose Fiske. The following night he appeared in an extravaganza, The Golden Butterfly. The night's bill concluded with the farce of The Young Widow, with Keene as Mandeville. His next appearance was with Little Nell, the California Diamond, in a "protean" play called Popsey-Wopsey. A critic of the day censures Mr. Keene for interpolating "gags" in the text, but admits that the dialogue of the piece was bad enough to warrant an actor's effort to improve it. Mr. Keene's first real hit at Wood's Museum seems to have been achieved in the part of Arthur in The Pearl of Savoy. Rosa Rand played Marie.

The stock at Wood's, season of 1870-71, comprised Charles R. Thorne, Jr., W. H. Whalley, McKee Rankin, George Metkiff, T. W. Keene, G. C. Charles, Louis Mestayer, Henrietta Irving, Alice Harrison, Annie Firmin, Alice Logan, and Mrs. Ann Sefton. Mr. Keene was commended early in the season for his performance of the Earl of Sussex in Mrs. Scott Siddons' production of 'Twixt Axe and Crown.

When Lydia Thompson's burlesque troupe began their memorable engagement at Wood's, Mr. Keene played Cassim in The Forty Thieves to the Hassarac of Harry Beckett and the Ali Baba of Willie Edouin. Alice Harrison was the Morgiana. In Planche's burlesque, St. George and the Dragon, or The Seven Champions of Christendom, Mr. Keene was the Alectra.

Across the Continent had its first New York presentation at Wood's, March 13, 1870. Mr. Keene's role was John Adderly. Oliver Doud Byron, J. M. Ward, W. B. Cahill, and Louis Mestayer were the other principals in the cast. Mr. Keene next appeared as Tom Badger in The Streets of New York, and then, after a brief engagement with Olivia and Rosa Rand, went to England, where he and W. B. Cahill produced Across the Continent. Mr. Keene gained the especial commendation of certain English critics for his performance of Jack Cade. At Marylebone he opened the theatre in which Charlotte Cushman, the Wallacks, Mrs. Mowatt, and E. L. Davenport achieved their London successes.

Returning to America, Mr. Keene opened at Wood's, Jan. 18, 1871, playing Joe Morgan in Ten Nights in a Barroom. J. A. Meade appeared in the cast, and he was billed as "specially engaged from the Princess' Theatre and Drury Lane, London." Aggie Keene played the child's part, Mary Morgan. Among the characters which Mr. Keene next essayed at Wood's were John Savage in The Workingmen of New York; John Leigh in Hunted Down, to the Mary Leigh of Laura Keene; Carlos in The Sea of Ice, to the Ozarita of Laura Keene; Mars in Ixion, with Pauline Markham; Harry Redford (doubled with Old Biddy, the popcorn-vender) in Escaped from Sing Sing, with Dominick Murray; Sir Edward Ashton to the Sam of F. S. Chanfrau; George Peyton in The Octoroon, to the Old Pete of Chanfrau; Duke Aranza in The Honeymoon; Clarence Grey in The Gambler's Crime (a version of Foul Play), with Dominick Murray; Louis XIII. in The Three Musket-Dears, a burlesque of Dumas' romance; Maurice McCarthy in Erin-a-Chorra, with W. A. Scallan; Dr. Allen Thorne in The Skeleton Hand; Daulton Saul in Dick the Chevalier (a version of Jack Sheppard); Chingachgook the Big Serpent in The Life and Death of Natty Bumpo, with Edward Eddy; Tim Quick, the street arab, in Roped In, or Lost in New York, with Dominick Murray; Wilton Hoyt in The Irish Detective, with T. G. Riggs; Bertrand in The Man with the Red Beard; Jack Bunsby in Dombey and Son, to the Captain Cuttle of Welsh Edwards; Robert Macaire (title role) at Marietta Ravel's benefit, May 4, 1874; Pierre Bisson in The Knave of Spades; Claude Melnotte, to the Pauline of Annie Ward Tiffany; Macbeth to the Lady Macbeth of Mrs. W. G. Jones.

In 1875 Mr. Keene was engaged for the stock at the California Theatre, San Francisco. During the annual engagement of Edwin Booth on the coast Keene alternated with him in the roles of Iago and Othello. In Julius Cæsar the three leading roles were alternated by Keene, John McCullough, and Edwin Booth. After five seasons in California, Mr. Keene was brought East by Eugene Tompkins to play Coupeau in the Boston production of Drink. He is credited with a remarkable characterization of Zola's melodramatic inebriate. In 1881, W. R. Hayden, the manager, met Keene in Chicago. A partnership was thereupon formed, and managerial device, aided by the actor's peculiar qualities, made Keene a sudden blazing star in Shakespearean characters. He first came before New Yorkers Jan. 28, 1884, when he appeared as Richard the Third. In his support were Newton Gotthold, who played Richmond; Constance Hamblin, who played Queen Elizabeth, and Carl Ahrendt, who has been a member of Keene's company almost continuously since his stellar debut. The New York critics were harsh in their judgment of Keene's Richard, pronouncing it at all times a shade in excess. In the fall of 1887 Manager Hayden sought an injunction against his use of the stage name of T. W. Keene, alleging the actor's real name to be Eagleson. Hayden and Keene separated, and the actor's tours have since been directed by various managers, among them Ariel Barney, Arden Smith, W. F. Dickson, and Charles B. Hanford.

Mr. Keene always had a large and loyal following of admirers throughout the country, and his tours have invariably yielded profit. Season after season he has crossed and recrossed the continent, giving delight to hundreds of playgoers, who ranked the name of Keene only after that of Edwin Booth.

The funeral services, which took place Saturday afternoon from the actor's home at Castleton Corners, Staten Island, were very largely attended. The remoteness of the place and late hour set for the services—four o'clock—made it impossible for many members of the profession to attend who would otherwise have been present. Nevertheless there was a large professional contingent, including many of the actor's old friends and associates. The Order of Elks, New York Lodge No. 1, and Naval Lodge 69, of New York, attended in a body. Every resident of the village was present and there was an unusually large number of children, both at the house and at the grave, all of whom seemed to feel a genuine sense of personal loss. The Rev. Mr. F. E. Grunert, pastor of the Moravian Church at Castleton Corners, conducted the services at the house. The Elks also held a ritual, at which Arthur C. Moreland, the blind Elk, led between J. J. Spies and William Lloyd Bowron, delivered an impressive address on the sterling personal qualities of the dead tragedian.

A *cortege* of fully six hundred persons followed the body to the grave. Members of the Naval Lodge were the pallbearers. The interment was in Fairview Cemetery, a short distance from the Keene homestead. At the grave the Masonic services were conducted by Past Master John A. Stewart, of New York. A male quartette chanted the Twenty-third Psalm. All heads were bowed in grief as the body was consigned to the ground, and when Roland Reed dropped a rose in the grave there was not a dry eye in the assemblage.

The floral tributes evidenced the esteem in which the actor was held by his fellow-men. George Learock, the leading man of his first starring tour, sent a massive floral piece of white roses, inscribed by violets with the well-known line, "Now cracks a noble heart." The Rochester Lodge of Elks, of which Mr. Keene was the father, and the Minneapolis lodge also sent elaborate tributes. The offering of the St. Louis lodge was a clock formed of azalias, the hands pointing to eleven o'clock, as symbolic of the fact that the actor's course of life had not been permitted to be run. Among the other tributes were a laurel wreath from Mrs. S. A. Baker, a wreath of lilies and roses from Mrs. Charles B. Hanford, and floral pieces from Mrs. Edwin Arden and Mrs. Clarence Handysides. Messages of condolence were received from Minneapolis Lodge, No. 44, the New York Lodge, George W. Anderson, John F. Harley, Thomas McKee, Adolph Jackson, Evelyn A. Doty, C. W. Vance, Will Hinchliff, Mr. and Mrs. Edgar Welch, Frank Hennig, W. B. Cahill, George Learock, Charles P. Preston, and A. R. Haynes.

Besides the members of Mr. Keene's company, the following professional people were represented at the services: James M. Warde, John Jack, Colonel T. Allston Brown, J. Duke Murray, Joseph A. Wilkes, W. Lloyd Bowron, William Davidge and son, Franklyn Quimby, Cassius Quimby, Frank V. Hawley, Luke Wilson, Hubert De Lappe, John P. Hogan, William Leyden, Fred. L. Power, Charles Udell, Roland Reed, Harry Bradley, George W. Anderson, J. P. Curran, W. C. Cowper, George E. Gonge, Mr. and Mrs. Clarence Handysides, J. B. ("Macon") McCormack, William Henderson, Charles W. Pope, Pierce Jarvis, E. P. Sullivan, Frank Evans, J. P. Keefe, George Ober, A. C. Moreland, J. J. Spies, Thomas McKee, Charles B. Hanford, Alexander Carleton, George Morton, Lawrence Lowell, H. A. Cassidy, Charles Hagar, Charles Sands, Maida Craigen, Mary Timberman, Belle Boardman, Mrs. W. C. Cowper, and Aunt Louisa Eldridge.

THOMAS REILLY, BENEDICT.

Thomas Reilly, treasurer of Madame Modjeska's company, surprised his numerous friends by his unostentatious marriage to Maud Northam in Brooklyn, on May 11. The news did not leak out for some time, and when it finally crept into the daily papers, Mr. Reilly was confused with his namesake who spells his name Ryley. "Tommy," as he is familiarly called by the Count Bozenta and his other friends, is a young manager of great promise. His affability is only equaled by his modesty. Mrs. Reilly has been a member of Modjeska's company for several seasons, and won a conspicuous success in the madame's production of Magda.

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THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Plays That Draw and Others—Theories About the Public Taste—Notes.

(Special Correspondence of The Mirror.)

LONDON, May 21.

Our theatrical matters seem at the moment of mailing to be emulating the topsy-turvyism invented by the always ingenious and occasionally irascible Mr. Gilbert. Whether the recent and fast-increasing American invasion of our native theatres is in any wise re-

CHARLES WARNER.

sponsible for this thusness I cannot say. Certain is it, however, that several of our most important native productions are on the brink of petering out. Chief of this is The Medicine Man at the Lyceum—a wonderfully mounted and splendidly acted but, in some senses, poorly written play, the running powers of which, it will be remembered, I doubted from the first. Sir Henry Irving, being nothing if not a shrewd business man, will, after a few more evening performances and an odd matinee or two of The Medicine Man, revive for the remainder of his season such time-worn but always welcome works as The Bells, The Merchant of Venice, The Lyons Mail, and Louis XI. All this, of course, means heavy work, but in addition thereto Sir Henry has arranged to take the chair at the annual dinner of the Newspaper Press Fund to-night, and this, of course, includes weighing in with a long speech. After the rather slashing notices we London journalists were impelled to give The Medicine Man, one is rather anxious to hear what Irving will have to say about newspapers to-night. Whatever he says in this connection is sure to be said tactfully as well as humorously. Some few actor-managers whom I know would, I fear, in such a case lose their heads.

Before quitting The Medicine Man, I may here record the fact that Sir Henry's daughter-in-law, Dorothea Baird, the original English representative of Trilby, played the Trilby-like heroine of The Medicine Man at the Lyceum last Saturday afternoon in place of Ellen Terry, and played well. She is quite good enough for the part; Ellen Terry is too good.

Another play to which the non-patronizing public has given notice to quit is The Conquerors—and all who regard the stage with esteem and honor must rejoice at the speedy dismissal of so vulgar and unpleasant a play. This lavishly produced, finely acted but dramatically all but worthless drama will on June 2 be succeeded by The Ambassador, a new four-act comedy by Mrs. "John Oliver Hobbes," the very satirical novelist who wrote "The Sinner's Comedy," and a few little things of that sort. Let us hope The Ambassador will show better taste than The Conquerors. Otherwise, I shall begin to think that George Alexander has temporarily become "dotty."

Another play, also apparently doomed, is The Master, which the wealthy but well-meaning Stuart Ogilvie wrote for John Hare. This is presently to be succeeded at the Globe by revivals of Tom Robertson's Caste and School. Sundry other new plays and ventures also give signs of approaching rockiness.

Now what does the failure of such finely-acted and admirably mounted plays as The Medicine Man, The Conquerors, and The Master prove? Doth it not prove once more my contention—often expressed herein—that the first thing the playgoer wants is to be amused and interested? What does your average paying playgoer care for subtle disquisitions upon hypnotism, hysteria brain disease and so forth; for the stringing together of a few detached and ragged incidents, or for quiet, uneventful, unepisodical little character studies served up with little or no plot? That playgoer cares no whit, forsooth. It is with plays as it is with the verses concerning which the late shrewd versist, Henry S. Leigh, lectured the Juvenile Bard. "Little matters the tale or the topic. Some topic or tale must be there." But it must, in the case of the more or less well made play, have plenty of human interest and plenty of contrast, too; else your paying playgoer will none of it. This is the reason why such combination tear-and-laughter plays as The Silver King, The Ticket of Leave Man, The Lights o' London, It's Never Too Late to Mend and such like go on from year's end to year's end. This is also why any plays of yours so human as Secret Service, Held by the Enemy, and The Danites (I speak only of those specimens that have been here) are always welcome. These are all crowded with human interest both in the serious and the comic vein.

Of course, now and again a rubbishy play like Trilby gets a big vogue for a time, because it is a fashion or a fad. Which are the plays of Pinero, who is far and away our leading dramatist, that have succeeded financially as well as artistically with us? Why Sweet Lavender with its real humanity; The Magistrate with its crescendo of rollicking fun; The Squire with its delightful blending of pathos and humor; and The Second Mrs. Tanqueray which (sad as it was) "showed a heart within blood tinctured of a veined humanity," as Mrs. Browning rhythmically asserted that her husband's poems did? It is idle, of course, to expect that theatrical managers, especially actor-managers, will learn wisdom in this matter. They will mostly be caught by some play in which there is a good deal for themselves and not much for anyone else. I wish some of them could have heard, as I have heard lately, the frank remarks made by playgoers of all classes on coming out of certain theatres. I fancy those actor-managers would squirm some.

Now this very week there has been produced a play which I feel sure will be financially unsuccessful when its runners essay to give it a regular run among the real playgoing public. This is the work of young G. P. Bancroft, son of Sir Squire and Lady Bancroft, and is called Teresa. It is by no means destitute of literary and dramatic merit—indeed some of its scenes are very strong and the whole piece shows promise. Its story, however, is a morbid and gloomy Italian theme. It is served up with some red revolutionary sauce which, seeing that the Boy Bancroft is said to have compounded it over a year ago, proves him to be something of a prophet, as perhaps anyone who visited Italy with his eyes and ears open during the last year or two might have been.

The heroine, going out alone one evening after dusk—a shockingly wicked thing to do in Italy—is attacked by a scoundrel. In desperation she draws from her hair a spillo or dagger-like hairpin recently given her by her lover, and stabs the miscreant to the heart. This was, of course, a terrible deed to commit, but seeing that her honor and perhaps her very life was at stake, it might be regarded as justifiable homicide, especially in a nation where human life is so lightly regarded. But, no! Teresa, finding that the villain she slew is the half-brother of her lover, wildly refuses all aid and consolation, both humane and divine—especially divine—breaks up her rosaries and her crucifixes and cries out even against God Himself! Finally, she drives that spillo into her own heart and happily ends her incoherent ravings and blasphemies, or what would be blasphemies if the poor girl were mentally responsible—which she evidently isn't.

Now what, I ask you, is there in such a gruesome—nay, uselessly gruesome—play to attract the great body of theatregoers who use the drama as a kind of interval for refreshment? Yet this Teresa—because it was by the son of rich and worthily honored folk—drew a tremendous contingent of high society to the Metropole Theatre out in the Surrey suburb of Camberwell on Monday. And these brilliants and fashionables in their swallow tails and diamonds—things seldom worn at this popular house—applaud.d every tick and turn of the play as though it were, I was going to say, by Shakespeare himself. If it had been by Shakespeare, though, some of these distinguished folk would have been unable to see anything in it. They stamped, shouted and called over and over again for the youthful author, and even clamored for a speech from him. Fortunately, however, the y. a. was too wise to respond to this ridiculous request. The Boy Bancroft has not hitherto proved a good actor, but I do think that, if he keeps his head level, he will prove a very acceptable playwright, but let him (an he loves me) choose more pleasant themes henceforth. The hairpin-daggering heroine was powerfully played by the majestic Violet Vanbrugh, and her husband, Arthur Bourchier, did well as an English lover, but young Laurence Irving, author of Peter the Great, did ill as an Italian villain. He did ill because he did extravagantly in the matter of gasps, glares and gurgles. Let him reform it altogether.

Another proof that the public like to be amused and interested by feasible methods is shown by the way in which they are taking The Belle of New York, Too Much Johnson, and The Heart of Maryland, and, by the way, they are nightly eating George R. Sims and Leonard Merrick's new farcical comedy, My Innocent Boy, which was produced at the Royalty just before I last wrote you. Although there is nothing startlingly novel in the theme of unsuspecting parents rejoicing over the supposed innocence of a grown-up son who could teach them more than they ever knew—or are likely to know—yet the notion is treated so brightly and cleverly, with so many quaint episodes and smart lines, that you cannot choose but yell with laughter almost throughout the piece.

Your Sidney Drew's acting is immense as that Innocent Boy who is not only a secret widower but the secret father of a secret daughter who will keep bobbing up just as his Innocentship has arranged another marriage. The handsome Miss Furtado-Clarke, daughter of the late most charming actress and singer, Teresa Furtado, beloved of old Adelphi playgoers, and the late splendid burlesquer and character actor John alias "Hoppy" Clarke, of the old Strand, plays well as the new bride Hypatia; and other clever impersonations are given by Charles Rock as an old Commodore; H. de Lange as a fussy little foreigner, a line of busines in which he is unrivaled; Dora Barton as a very outspoken school girl, and Kate Bishop, an old-time favorite at this very house in poor "Meg" Oliver's days, thirty years ago, as an old lady of an aciduous type, as one may say. I marvel, by the way, that no critic has noticed that My Innocent Boy is based on one of Sims' very early farcical comedies called A Wise Child.

It is now, I should say, some two years since we were promised an English production of your native-made drama The Great Diamond Robbery, by E. M. Alfriend and good old Nym Crinkle Wheeler. This English production has only this week come to pass, and now, entre nous, I am rather sorry that it has. Not because this melodrama is not quite as good as some of our own, and indeed in some respects much better than used to be imported here by your nation, but because, after such plays as Secret Service, The Heart of Maryland, &c., it seems conventional and even trivial. The Great Diamond Robbery is described as "adapted for the English stage by Arthur Shirley," and—putting aside any national feeling I might have on the matter—you know Shirley's work well enough to know that he is not likely to spoil another man's script; for whatever else he is or is not, he is a clever constructor. It seems to me, however, that too many American localisms have been left in to be useful to the suburban audiences to which a play of this kind must necessarily appeal. It is to be hoped that some of these will be modified before the play has its next important trial, namely, at the Lyric, Hammersmith, hard by the silvery Thames, on Whit-Monday. It has been powerfully acted down at the Pavilion this week, especially by Ashley Page, a kind of East End Terriss, as Detective Brummage; Frank Lister, as the Senator; Miss V. St. Lawrence, as Mrs. Buford, the diamond pincher and husband poisoner, and above all by that splendid actress Louise Moodie, as Madame Rosenbaum, locally known as the "Worst Woman in New York."

The Belle of New York company, feeling that they would like to witness an English Derby, have shifted their next matinee at the Shaftesbury from Wednesday, which is Derby Day, to Thursday. The Heart of Marylanders have with the same intent transposed their next matinee at the Adelphi to Tuesday. The above companies, the Too Much Johnson company and many another true American in London sent lovely wreaths with sympathetic inscriptions to the funeral of poor Tom S. O'Brien, of O'Brien and Redding, which took place in the Roman Catholic part of Tooting Cemetery last Monday. Poor Tom was much esteemed, as the large gathering of both English and Americans at his grave abundantly testified.

Beerbohm Tree took the chair at the annual dinner of the Royal General Theatrical Fund on Thursday, and by his eloquent pleading extracted £1700 from the pockets and check-books of his auditors. At the end of his speech he made a thrilling effect by proposing a silent toast to the memory of the greatest Englishman of the century, meaning of course Gladstone, who had died that morning. The Grand Old Man was also a Grand Old Playgoer.

To-night we are to have submitted to us the new Gaiety effort entitled The Runaway Girl, suddenly postponed from Thursday. Also to-night, Arthur Roberts revives George Dance and John Crook's Don Quixote at the Lyric. On Monday Harry and Edward Paulton will produce a new adaptation from the French to be called A Bad Lot at the Camberwell Metropole. On the same evening there is to be presented at the West London up in the Edgware Road a new Klondyke musical drama called The New World. Max O'Rell occupies the Matinee Theatre next week. On Saturday night the Pinero-Carr-Sullivan musical drama, The Beauty Stone, is due at the Savoy. And then we shall have a rest till the following Monday, on which date and several nights onward will be many new productions.

I have just received a letter from Sydney Rosenfeld saying that he has at last succumbed to the English climate and is in bed with violent neuralgia. I wish him a speedy recovery, but would advise him to be thankful he has not had to succumb before. As for me, though, like our old friend Hamlet, "I am native here and to the manner born," I have succumbed many times, especially during this moistest of Mays I remember to have met.

Herewith is a fine likeness of one of our most popular of leading men, Charles Warner to wit. Warner was always a graceful light comedian and jeune premier from the days of Byron Cyril's Success, Daisy Farm, and Our Boys, but his great hit was made when he played Coupeau at the Princess' in 1879 and at once proved himself to be one of our most intense character acting tragedians. His terrible delirium tremens scene will never be forgotten by those who have witnessed it. Warner continually has to play this part even now. The picture here represents the personally cheery Charles as the hero in the latest Princess' play, How London Lives.

May 28.

Your Belle of New York and similar splendid organizations are not to be allowed to have it all their own way here. Last Saturday our George Edwardes, at the Gaiety, outdid all his previous picturesque mounting and fine casting records by the production of the new musical play entitled The Runaway Girl. This is librettically the work of low comedian Harry Nicholls and light comedian Seymour Hicks, husband of sweet Ellaline Terriss, and the music has been principally supplied by Ivan Caryll, musical director of this house, and Lionel Monckton, son of Sir John and Lady Monckton, and one of the critics of the *Daily Telegraph*, the proprietors of which paper, by the way, are landlords of the Gaiety.

Modern musical plays have seldom much plot, but A Runaway Girl has rather more than most. It shows chiefly how the heroine, Winifred Grey, runs away from a Corsican convent in order to escape from marrying a certain young man whom she has been ordered to marry, but has never seen. She joins a band of wandering minstrels, and on reaching Ajaccio she becomes smitten with a smart young Englishman named Guy Stanley, who is, of course, the very man she has been bidden to marry, although she doesn't know it. In order to be near her he also joins the singing band and is also anon persuaded to become a member of a secret society. This all leads to many a complication and volcanic disturbance, including the telling off of a disguised English jockey, also now a secret societarian, to "remove" the young Englishman by means of steel or lead or poison—anything warranted to kill at sight. Of course, after many amusing and at times really dramatic alarums and excursions, all ends happily for everyone concerned.

The play abounds in lively songs and dances, and is, indeed, without a dull moment. The mounting of the two acts—the one in Corsica, the other in Venice—is magnificent. For the cast Edwardes has got together the very strongest company that money could secure. Hence there are several excellent players all but partless. Of these are Lawrence D'Orsay, Willie Warde, Robert Nainby, Fred Wright, Grace Palotta, and Fred Kaye. The "fat" falls to droll little Edmund Payne, as the disguised jockey, a splendid low comedy part; Harry Monkhouse as a comic monk, some of whose very broad humors need to be narrowed down, as the audience promptly signified; Louis Bradfield as the young English lover; Edward O'Neill as a Corsican of villainous tendencies; John Coates as a tenor; Katie Seymour as the jockey's merry sweetheart; pretty Ethel Haydon (who lately espoused comic singer George Robey) as a kind of second heroine; plump Connie Ediss as a pretended Corsican minstrel from the rowdiest part of the Blackfriars Road, and the aforesaid sweet Ellaline Terriss, who as the Runaway Girl was sweeter than ever. Undoubtedly the Gaiety is in for another big success.

Last Saturday night Sir Henry Irving closed his theatre in order to take the chair at the annual dinner of the Newspaper Press Fund. After pleading most eloquently for the fund, he, in returning thanks for the toast of his health, proposed by Andrew Carnegie, made a few remarks on your rising little nation. Among other things he said: "It is to me an added pleasure that this great philanthropist, who has done me the honor to propose my health, should in his own person typify a nation which I dearly love, a nation to which, for many years past, I have been much beholden for the most gracious hospitalities, for the keenest sympathy with and understanding of my work, such as it is, and for innumerable kindnesses multiplied over and over again; a nation whose welfare is as dear to us as our own; a nation akin with us in blood, in feeling, in all that makes for the highest good of man, and I hope, with Mr. Carnegie, that the two flags may be unfurled and float together in calm weather and in foul. I hope and believe with all my heart that the time will come when the navies of the two great English-speaking races will be found side by side and cooling together."

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At the Metropole, Camberwell, this week, Harry and Edward Paulton produced a new adaptation from an apparently very old French source, and entitled A Bad Lot. A Bad Lot is not a bad play, although it does deal rather lavishly with innuendoes re illegitimate children, together with other remarks which, as Arthur Roberts might say, are "rather too near the knuckle." The play comes out as a kind of mixture of the old farces Whitebait at Greenwich, Ici on Parle Français, and so forth. It certainly contains many wildly farcical points and arouses almost incessant laughter. But it is rather saucy for this respectable suburb.

Your American playlet, Dangerfield '95, duly appeared at the Garrick on Thursday. When I say "duly," it was nearly half an hour behind time, which is not good business, but let that pass. It did not cause us to fall down in abject admiration, for the simple reason that it is not worthy thereof. But your Annie Russell, who, as you know, is really British born, aha! charmed all and sundry by her bright and clever acting of a most risky character. We are anxious to see the admirable Annie in some better work. For my part, I should like to see her play Elaine, the Lily Maid of Asolat, in which, I understand, she scored so heavily in your nation.

The fair Geraldine Ulmar has recovered of an omnibus company this week the sum of £750 by way of compensation for causing an accident which laid her up for some months with a fractured ankle. Your dainty compatriotess, Julie Ring,, brought the revised version of My Brother's Sister to London this week—to the Brixton Theatre, in point of fact—and scored a big success. Your wonderful little Chinese play, The Cat and the Cherub, which has long been played on tour in front of Oh! Susannah, returns to the Royalty on Wednesday to act as curtain-raiser to My Innocent Boy. Your Holbrook Blinn will again play the Learned Doctor. That charming writer of yours, George W. Cable, gave some delightful readings from his delightful works at the house of Sir George Lewis, the great solicitor, on Thursday. Sir Henry Irving, who presided, paid a graceful compliment to Cable and all his works.

Albert Chevalier made his reappearance in London at the St. James' Hall, Piccadilly, on Thursday and Friday, and went very strong in his coster and other character songs. At the St. George's Hall, not very far away, that intelligent foreigner, Max O'Rell, has been lecturing all the week, chiefly on "Her Royal Highness, Woman," wherein he adduces several samples of the American section thereof. It was only a few days ago that actor Penley was ordered by the Court to pay author-actor Brandon Thomas some thousands of pounds as share of the American "secret profits" made out of Charley's Aunt. This week certain magnates of our big show, Olympia, have been similarly ordered to refund certain "secret profits."

The much-talked-of piper, Findlater, who, when shot through the ankles at Dargai, continued to pipe vigorously on behalf of his fellow Gordon Highlanders, has this week started an engagement at the Alhambra. Yesterday, however, the piper, who has just received the Victoria Cross from the Queen, was ordered by the military authorities to terminate his music hall engagement about one week from this date. Mrs. Bandmann Palmer, wife of tragedian Bandmann, has at the Imperial Theatre, next door to the Royal Aquarium, this week played Hamlet for the two hundred and nineteenth time, and a very good Hamlet she is, too, I can tell you. Newton Smith, the big music hall "syndicator," who died a few weeks ago, has, I see, left estate to the value of about £50,000 only. He was reported to have had five or six times that amount.

Charles Wyndham has this week been giving Clement Scott epistolary beans for having remarked in his (S.'s) notice of A Runaway Girl that he (W.) was a super in the burlesque of Black-Eyed Susan at the Royalty in 1866. As a matter of fact, Wyndham played Hatchet, the smuggler, and played it very well. In his letter Wyndham hinted some rather nasty things, but I understand that Clemmy is about to get even with Charles, his friend.

Several theatres, including the Lyceum and Her Majesty's, stopped their matinees today out of respect to Grand Old Gladstone, who was then buried in Westminster Abbey. To-night sees the last of The Conquerors at the St. James', and a good job, too. When George Alexander goes touring with A Tree of Knowledge and others, your Julie Opp will replace Julia Neilson. Your Fay Davis, who is sweeter than ever, goes along, however. The charming Fay will anon appear with G. A. in an adaptation of the successful little French play, Pain de Menage. G. A. seems likely to choose for his next new venture, after The Ambassador, Walter Frith's play, The Man of Forty, and after that Edward Rose's drama written around the Wars of the other Roses.

The hereinbefore mentioned Irving, who is about to be made an LL. D. of Cambridge, has, I learn, arranged for Coquelin to come to the Lyceum anon with that big Parisian success, Cyrano de Bergerac.

And now we are all agog to see how The Beauty Stone, by A. W. Pinero, Comyns Carr, and Sir Arthur Sullivan, is going to turn out at the Savoy to-night. GAWAIN.

TELEGRAPHIC NEWS

CHICAGO.

War Plays Rampant—Hall Tells of Cook County Business and How He Missed a Wedding.

(Special to The Mirror.)

CHICAGO, June 6.

The dog days are upon us here and the merry straw hat abounds, while the wheel entices people from the theatres and whirls them to the roof and beer gardens. The Alhambra, Lincoln, Havlin's, Criterion, and Academy of Music are already closed, and the Columbia is dark, though I hear that Manager Davis is soon to enter the lists with a big production of a war play, with Charles J. Richman in the leading role. With Shenandoah at McVicker's, Held by the Enemy at the Great Northern, and another war drama at the Columbia, we are likely to smell powder all Summer, and three such handsome heroes as Otis Skinner, William Beach and Charlie Richman can take good care of the matinees even in the hottest weather.

Bulletin No. 1, signed "Punch" Wheeler, and dated "With the mosquito fleet off Evansville, Ind.," says: "As receiver of the Crawford Brothers Minstrels' estate, I take pleasure in announcing that late London advices enable me to inform you that Charles Crawford was married last Tuesday to a very wealthy young lady in England, and as now, in all probability, the troupe will go out again, I have sent for eighteen more annual passes, as that is the only way it will ever get out again, and every man in the party will have to go a different way. ADENA: The local manager here lost his umbrella yesterday."

The business at McVicker's with Shenandoah is nothing less than phenomenal, and the play is likely to run all Summer. Applicants for seats are obliged to go two or three days ahead for "bookings," and people stand up at every performance. The play was never better cast, and Manager Litt has evidently found another gold mine. He ran down your way the other day for a short trip.

The Forty Club gave its last dinner until September at the Wellington last Tuesday, and among the guests were Otis Skinner, Charles J. Richman, George Clarke, Frank Busbeck, William Beach, and John E. McWade. The club complimented me by electing me president for about the thirteenth time, and, in recognition of his faithful service, Secretary Edward Freiberger was promoted to the vice-presidency. George W. Hancock will assume the duties of secretary, and George H. Jenney is continued as treasurer. The new directory is composed of the chaplain of the club, Rev. Ernest M. Stires, Albert S. Taffin, and George J. Hamlin.

Fred Warde, looking remarkbly well, passed through here the other day, after a successful tour of the West with Virginius, and will prepare for his joint starring tour with Miss Rhea and Louis James. The School for Scandal will be their principal bill. Louis James was here the day the Lambs arrived, looking like a leading juvenile. We reviewed the parade and saw E. S. Willard wave "the boys" a welcome from his sick room in the Annex.

Mr. Willard, by the way, left last Sunday for the East, to take the trip by easy stages, stopping at Niagara Falls and points in Canada and sailing for England probably June 9. He is accompanied by Mrs. Willard, Keith Wakeman, and Mr. and Mrs. Moore. He is still very weak.

Manager Harry J. Powers, of Hooley's, went East last week to arrange for the formal opening in the Autumn with Herbert Kelcey and Effie Shannon in The Moth and the Flame. Ada Rehan had two splendid weeks, closing her season here and going directly East. Mr. Richman will spend his Summer here, rejoining Augustin Daly in the Fall. It is not likely that that sterling actor, George Clarke, will be in the Daly ranks next season.

The Circus Girl, with Powers, Scott, Herbert, Gresham, and the rest, had a splendid opening at Hooley's to-night. It is possible that after its run the theatre will be closed, as Manager Powers is to entirely remodel the interior. Lyman B. Glover, the able critic of the *Times Herald*, is writing a history of Hooley's, which Mr. Powers is to publish.

Bulletin No. 2, signed "Punch" Wheeler and dated "With the armored schooners in Clark Street," reads: "A new war play from California, entitled Cuba Libre, or Who Left the Pie on the Piano, will be played in the North Side tunnel next month while they are repairing the State Street bridge. The plot consists of a Swede gendarme's stabbing an ossified Spanish soubrette with a tamale and escaping to Vincennes, Ind., on a burro. Lookout Mountain was so full of wrinkles when it arrived they had to have it relaundered. Jack Henderson and Montjoy Walker will play scouts and have laid in a Spring lot of bargain false faces. Pete Dailey will loan Mack Charles his whiskers, as his contract with Weber and Fields only calls for him to use them in Winter. Regards to Dewey. Vive la Pilsner."

The Press Club of Chicago, which has moved into its fine quarters in the new building at 106 Madison Street, will give its usual Midsummer matinee at McVicker's on the afternoon of June 9. David Sasseen is arranging the bill, which will introduce all of the people in town.

Just as Matt Berry settled down to rest for the Summer, across the Lake at Benton Harbor, he was wired to proceed at once to St. Louis to join the Pain fireworks people for the big production of Cuba. This is his fourth Summer with them.

George W. Irish, with Lincoln J. Carter last season, is to have charge of the tickets at the big Washington Park race meeting this Summer.

Weber and Fields and their big company of fun makers, including Ross and Fenton, Peter F. Dailey, Sam Bernard, John T. Kelly, and Gilbert Sarony, reached here from New York on a special train the other day, and were welcomed at the Grand last night by the biggest house of the season. Pousse Cafe is a great hit and the two weeks are likely to be record breakers, as the sale is enormous. It is a great bill.

Walter Williams and Charles Rector are to sail for Europe by the French line next Saturday, and will go to Carlsbad to join Comedian Crane, who sailed for there last week from Boston.

Manager Henderson's fine production of Held by the Enemy has been crowding the Great Northern, and it is likely to enjoy a long run. Beach, Hamilton, Melville, and Sarah Truax all do excellent work.

Harry Sellers passed through here the other day.

The Hopkins Stock company followed An Enemy to the King with Incog at Hopkins'. May Hosmer, the talented leading lady of the organization, had a big testimonial last Friday.

Last Saturday evening Manager Fair's excellent opera company at the Schiller followed Pinafore and Cavalleria Rusticana with a fine production of Paul Jones.

On reaching my down town court from the police court last Tuesday, I was greatly disappointed to get this note: "Sorry you were not here to marry me to Effie Dinsmore. Tried my utmost to have you. Leave at 10 for Denver to join Giffen's Stock company. Emmett Corrigan." I was sorry too. My specialty is theatrical weddings. Rates to parties of ten.

"BUFF" HALL.

BOSTON.

Summer Dullness Reigning at The Hub—The Chorus Girl Closes Abruptly.

(Special to The Mirror.)

BOSTON, June 6.

To-night is the dullest that theatrical Boston has known for many a season, and the outlook is that there will be but little change till the Autumn season sets in. The only dramatic event of import this week is the production of An Enemy to the King at the Castle Square Theatre. J. H. Gilmour and Lillian Lawrence sustain the roles heretofore assumed by E. H. Sothern and Virginia Harned. To-morrow night Dewey silver spoons will be presented to all the ladies present.

Continuing Summer attractions are The Telephone Girl at the Hollis, Around the Town at the Tremont, the Art Exhibit at the Boston Theatre, the "Pop" concerts at Music Hall and the Zoological exhibition at Norambega Park.

Patrice is the headliner at Keith's. She appears in a "playlet" entitled A New Year's Dream.

Kitty Mitchell has captured the Hub as Jennie Straightlace in Around the Town. She has a press agent who is very zealous in making known her ability, but Miss Mitchell is an artist in her line and can win out on her own merits.

Those who enjoy tragedy in mid-Summer have an opportunity to indulge this fondness at the Palace Theatre, where J. Walter Kennedy is playing Samson before perspiring audiences. His version of the play is the same as used by Tomaso Salvini.

There was a change in the leadership of the Pop concerts at Music Hall, Max Zach retiring in favor of Gustave Strube. The concerts are, as usual, largely attended by Harvard dilletanti, who come in from Cambridge to while away the June evenings.

Teddy Pasquelena, a soubrette who hails from St. Louis, made her Boston debut to-night at Austin and Stone's in a skit called Ten Minutes On the Rialto.

At the testimonial to-night to August Vatter, at the Dudley Street Opera House, Legal Bonds, a four act drama, had its first production. Wallace Campbell directed the stage.

Josie Sadler and her husband, Fred Lenox, are in town for the Summer, and will pass their vacation in and around Boston.

The Chorus Girl closed its brief, inglorious run at the Boston Museum last Thursday, and the people who assembled to witness the performance received notice that money paid for seats would be refunded. This summary bringing to a close of what has been far from a prosperous season was the result of an injunction to restrain the managers from continuing the performances throughout this week. The injunction was served on Charles Emerson Cook, author of the opera and manager of the company, and also upon Field, Rich, Harris, and Frohman, representing the Boston Museum. Not until within a quarter of an hour of the time for beginning the performance was the trouble precipitated, and this was brought about through the action of William H. Walsh, who was engaged to act as press agent for the enterprise. He claims that the managers owe him about $50 for services.

Principals and chorus were in their costumes, made up ready to go on with their work as usual, and when they learned that there was to be no performance there was a general hurrying and scurrying about to get possession of their personal effects before they became mixed up with property belonging to the company. Some of the young women wore from the theatre several gowns at one time, one of them having on, as she said, a dozen dress skirts. Some wore more than one dress waist, and some tied two or more pairs of shoes under their skirts. Everything which possibly could be hidden and smuggled away from their trunks of personal belongings was worn. Charles Dennee, the musical composer, had an inkling that something might happen to interfere with the performance, and he took the precaution to leave the entire orchestral score of the operetta in the charge of a friend at a nearby hotel, where it could be had at a moment's notice if matters went on as usual. This action on his part prevented the score's being included in the property in the theatre at the time of the placing of the injunction.

A. M. Sheehan, the popular treasurer of the Tremont, took a benefit to-night. Around the Town was the attraction. It is by all odds the best of the reviews which have brightened Boston Summer seasons. Several of the songs are being whistled about the streets.

Among the pretty girls is Lenn Marley, from Los Angeles, Cal., whose sister, Bessie Marley, is one of the buxom boys in the Nantasket Beach bath ballet.

Boston friends of the late "Tom" Keene were shocked at the news of his sudden death. Alex Corbett, who was with him on his first stellar tour, contributed a readable column of reminiscences to the *Boston Globe*.

George Richards has made a great hit in Around the Town with a song called "Quite a New Language to Me," which he sings as the ghost of one of the Puritan Fathers. The song is a skit on the slang of the day.

Walter E. Perkins will be back again at the Castle Square next week, appearing with the stock company in All the Comforts of Home. I am wondering what sort of a costume the management will let Lillian Lawrence wear in the second act. In the good old days of the good old stock company, at the good old Museum, Emma Sheridan became the talk of the town, and all on account of a five seconds' appearance.

Lizzie Morgan is back again in the cast at the Castle Square after an illness that cost her the chance to appear in a part which she would have done to perfection—Helen in Niobe. As it was, Kate Ryan was specially engaged for the week.

Will Lathrop made a big hit in The Telephone Girl last week when he appeared for a few performances as the ballet master.

Joseph Jefferson was one of the guests at the dinner of the Agricultural Club last week.

There is no truth in the report which some one sent to THE MIRROR that Frances Drake was to alternate leading roles at the Castle Square. I am assured by the management of the theatre that Lillian Lawrence will still continue as leading lady of the stock company, a position which she has filled with the greatest success ever since the organization was formed.

Melbourne MacDowell, who is still in town with his wife, Fanny Davenport, has three yachts all ready for Summer sport as soon as Miss Davenport's physician will allow her to go to her home at Duxbury.

Laura Burt writes me from London that she will probably remain in England next season, but that she will not go with Blue Jeans again.

George H. Brennan, manager for Thomas E. Shea, has been in Boston for a few days. His star will play a two weeks' engagement at the Grand Opera House next Fall.

George F. Marion has been engaged to direct the production of the new farce-comedy which John J. McNally has written for the Rogers Brothers.

Bertie Dyer's Boston friends have sent many messages of congratulation to her on her marriage to Smith A. Fowler, of Chicago. The ceremony was performed at Appleton, Wis.

Frank Flannagan will remain in Boston all Summer.

John B. Schoeffel has been awarded $20,000 land damages for property taken at Manchester by the Sea for a marine park. The property taken includes the famous Singing Beach.

Grace P. Atwell, who came here from Columbus, O., with a sprained ankle, has gone to Tyngsboro for her health.

Julia Arthur is still at the Brewsters', where the salt air has completely restored her to health.

Val Kennedy was in Boston the first of last week.

George C. Crager surprised his Boston friends by riding with Buffalo Bill, his intimate friend, in the street parade last week. Mr. Crager is a great horseman, and his friends congratulated him on his appearance.

Lucy Spinney, one of the clever amateurs of the Criterion Club, has been engaged for one of the New York stock companies for next season.

From Paris comes the news that Mildred Aldrich and her sister have taken apartments there for a year. Miss Aldrich is greatly improved in health. Her absence from Boston journalism has been appreciated, as no one has taken her place giving theatrical interviews for the *Herald*.

George Frothingham passed through the city last week on his way to the Maine woods, where he will have his Summer vacation as usual.

Colonel William F. Cody (Buffalo Bill) tendered a complimentary reception to Frances Drake on Thursday of last week. Miss Drake is an old friend of Colonel Cody's, and he furnished her horses last season when she rode through the Indian reservation. Boston theatregoers are glad to learn that Miss Drake will remain here for some time.

Patrick J. Merrill, special policeman at the Lyceum, died suddenly last week at the City Hospital. He had been ill at his home and died within twenty minutes after reaching the hospital.

They have a voting contest on at the Hollis, and the most popular telephone girl in Boston will be given a box Saturday.

JAY BENTON.

PHILADELPHIA.

Cheers for The Red, White and Blue—McKee Rankin Sued—The Season's Lesson.

(Special to The Mirror.)

PHILADELPHIA, June 6.

The season of 1897-98 is now one of the things of the past, and has proven conclusively to our managers that good attractions at popular prices are what the public desire. The stock dramatic company system has been very successful, and promises to increase next season. Our high priced theatres have made little or no money, while the Auditorium, Grand Opera House, Bijou Theatre, Girard Avenue Theatre, Forepaugh's, Park Theatre, and Trocadero Theatre have been basking in the sunshine of big receipts.

The McKee Rankin Stock company, after a two weeks' trial at the Chestnut Street Theatre, came to a sudden end evening of June 4, the excuse being a Summer engagement at Minneapolis. The true reason was bad management, the public being tired of Trilby and East Lynne, and desiring a weekly change of bill from the stock organizations. The company comprises good material and deserves success, but will be compelled to follow other methods, to compete with the demand for novelties.

Manager William J. Gilmore promises an entire new stock company for next season at the Park Theatre. The success scored by this house is an acknowledged fact and, with the many new features to be inaugurated, argues well for the enterprise and liberality of the management.

The Auditorium, although the latest and most modern of all our theatres, will be improved greatly during the Summer. The entire interior will be altered, there will be new seats in all parts of the house, new decorations and draperies, which will make it the handsomest theatre here.

For the first time on any stage there was presented this evening at the Grand Opera House an entirely new American play dealing with the present war, by James Schonberg, for many years stage director of Wallack's Theatre, New York, entitled The Red, White and Blue. Its story is that of the family of a deceased Consul of the United States in Cuba, whose lives are in danger but who are unable to leave the island. It is picturesque in treatment, full of animation, and has an entirely new scenic equipment. The play closes with the timely arrival of the American naval squadron, and a battle between the army and navy, which gives Frank Oakes Rose, the able stage manager, an opportunity to surpass the spectacular effects that he gave in Shenandoah and Across the Potomac. The cast is the best of the season, and introduces the two favorites of the Castle Square Opera company, Gertrude F. Quinlan and William G. Stewart, in addition to John Craig, Minnie Radcliffe, M. J. Jordan, Lida MacMillian, Frank Keenan, Ella and Mattie Southwell, W. J. Bowen, Charles W. Stewart, R. F. Sullivan, E. J. MacGregor, Victor Moore, Harry Morton, Charles Warrington, John Germon, A. S. Simpson, E. L. Pendleton, and an auxiliary corps of one hundred supernumeraries.

Charles F. Southwell, the enterprising manager of the Castle Square Opera company and Grand Opera House Stock company, deserves hearty praise for the success of these well-known stock organizations, whose fame has been heralded all over the country, and proves that honest management is appreciated by the public.

The Andrews Opera company is in its fourth week at the Girard Avenue Theatre, meeting with deserved success. For this week there is a beautiful production of The Mikado, with a big chorus, new costumes, and bright scenic effects. C. A. Parker as the Mikado, Frank A. Walters as Nanki Poo, Ed Andrews as Ko Ko, George Andrews as Pooh Bah, Myrta French as Yum Yum, Rena Atkinson as Pitti Sing, and Florence Clayton as Katisha, all were received with great applause. This company is a first class organization, and with proper attractions should remain here for an indefinite period.

Forepaugh's Theatre after a season of forty-three weeks, which has been the most successful in the history of the theatre, will close June 11. The attraction this week is Leah, the Forsaken, with the prominent leading man, George Learock, and the favorite, Carrie Radcliffe, in very effective delineations, aided by the excellent stock company, which during the season has been thoroughly appreciated. Mrs. John A. Forepaugh, by her liberal management, has the good will of the entire profession.

Manager Bradenburgh closed his season at the Ninth and Arch Street Museum June 4. His two able lieutenants, Thomas F. Hopkins and Norman Jeffreys, will have the direction of the Japanese Tea Gardens at Atlantic City this Summer. Mr. Jeffreys will also be connected with John L. Young's Ocean Pier.

Suit against McKee Rankin was entered in this city June 4, by Cockburn Harvey, owner of a drama called The Cad. The suit is to recover the manuscript of the play, which Mr. Harvey states that he gave to McKee Rankin Dec. 29, 1897, with the understanding that it be returned on demand. The author has asked for the return of the manuscript, but Rankin refused and still refuses to let him have it. The play with all the rights is valued at $1,000.

Fannie McKnight, prominent as soprano with the Emma Abbott Opera company, with her husband, Thomas McKnight, tenor, late with Castle Square Opera company, is singing at Washington Park on the Delaware. Scott's Military Band is engaged for the season at this resort.

Other parks with many free attractions are now in full blast. Brooke's Chicago Band is at Willow Grove, Kalitz's Concert Band at Chestnut Hill, John A. Myers' Military Band at Woodside, and a big military band at the new Torresdale Park. Lincoln Park on the Delaware River is greatly improved, and will shortly open for the season under new management.

The steamer *Republic*, with daily excursions to Cape May, will inaugurate her season in about two weeks.

After this week the only places of amusement that will be open in the city will be the Grand Opera House, the Bijou Theatre, the Girard Avenue Theatre, and the Lyceum.

Charles H. Yale, manager of the Auditorium, Park Theatre, and several spectacular productions for the road, will remain in town all Summer with headquarters at the Auditorium, to look after his many interests. S. FERNBERGER.

WALTER PERKINS

Specially engaged for his original part,

TOM McDOW

in

ALL THE COMFORTS OF HOME.

Castle Sq. Theatre, Boston, week of June 13.

ST. LOUIS.

At the Summer Parks and Gardens—Howland's News and Gossip.

(Special to The Mirror.)

ST. LOUIS, June 6.

The past week, with the exception of one or two nights early in the week, has been very warm, and the attendance at the Summer places of amusement has been large.

Warm weather had no effect on the patronage extended to the Columbia last week. Charles Dickson, Gerald Griffin, and Grace George made a hit in An Undeveloped Bud. Fred Hallen and Mollie Fuller also scored a success in His Wife's Hero. The other pleasing features were the Ben Mowett Trio, and Maxwell and Simpson. This week, commencing yesterday, will be the last of the season at this theatre. The programme includes Tim Murphy and company, Margaret Terry and Gardner Crane, Jeanne Franco, Mlle. Bartho, Maxwell and Simpson, and the biograph. The attendance yesterday was very good.

Last week at Forest Park Highlands was a very prosperous one. Manager Lew Parker said there were nearly 24,000 people in attendance last Sunday afternoon and evening. The attractions were very good. The minstrel first part with Lewis and Ernest was a strong feature. Among the strong vaudeville acts were the Clemence Trio, Bryant and Saville, and the Jose Quintette. The new bill commencing yesterday included the Ideal Minstrels, Lewis and Ernest, the Jose Quintette, Binns and Binns, Billy Van, and Arenson. There was a crowd present at the grounds yesterday.

The Suburban, with its strong vaudeville and minstrel features, drew crowds last week. The programme was an exceedingly good one. The minstrel first part was handsomely staged and there was an entire change of bill. Among the many strong cards were Albert Guille, McMahon and King, Arthur Rigby, and E. M. Hall. The programme for this week includes the minstrels, Arthur Rigby re-engaged, Lew Sully, Monsieur Guille re-engaged indefinitely, Professor Fillis and his trained dogs, and Larry Dooley.

Very large crowds have attended the two opening performances at Koerner's Park Theatre. The place has been made very attractive. The cards for the opening week were Lew Hawkins, Hadley and Hart, Sherman and Morrissey, Kherns and Cole, Welch and Francis, Ethelia Levey, and Ricardo. A new bill went into effect yesterday, and the list was equally as strong as the previous week. The week started in with a fine audience.

The Southern Electric Pavilion did a good business last week. The stock company gave a very successful production of My Awful Dad, with Charles Burnham and Florence Modena carrying off the honors. Professor Fillis' Dog Circus was the vaudeville card. Yesterday Uncle Tom's Cabin was put on, with Beaumont Smith in the lead. A fine audience was present.

The Oakland Summer Theatre, another south end resort, did a splendid business last week. The stock company gave a strong performance and the vaudeville acts were well received. A change of programme was made yesterday, Rip Van Winkle being given with the full strength of the company. Mr. Colson and his company made a good showing during the first week of the new resort. A large audience saw the performance yesterday.

Last week Bellevue Garden was an attractive resort. The offering was a minstrel and vaudeville programme, introducing a number of clever entertainers.

Klondyke Park and Shooting the Chutes had a very auspicious opening last week. In addition to the Chutes, an interesting vaudeville bill was presented, including Speedy the bridge diver, Hal Clayton, Miller and Borgett, Carrie Franklin, Tuttle and Adams and a little comedy sketch, called Hash. The attendance last week was good. A change of programme was made yesterday.

A farewell testimonial benefit was given to Ralph Stuart, leading man at Hopkins', last Tuesday afternoon and evening. Two one act plays by Mr. Stuart and Dudley Acton Bragdon, called Appomattox, and The Peace Maker, were given, and many vaudeville volunteers appeared. Stuart was assisted in his plays by the members of the stock company, and Theresa Smith, of this city, a niece of Mark Smith.

Manager Ollie Hagan, of Athletic Park, which opened last Saturday, has a number of vaudeville attractions, among them being Knoll and McNeill.

The members of the McCullough Club presented Hamlet Revamped at the Imperial last Friday night. The performance was very successful and enjoyable.

Mignon Shattinger, of this city, will leave

with her mother during the month for London to join Wilson Barrett's company in England for next season. Miss Shattinger was formerly a member of Mr. Barrett's company.

Lawrence Hanley, who has been on a visit to his relatives in the South and East since the closing of the Imperial, has returned and opened his school of acting.

Manager Ollie Hagan has been in Chicago for several days in the interest of his Lincoln Theatre there.

The opening of Uhrig's Cave by the Castleton Opera company has been postponed until June 19. It is reported that Laura Millard, the bright and popular prima donna, has been engaged for the season.

Charles P. Salisbury has been in Milwaukee for several days. W. C. HOWLAND.

WASHINGTON.

Columbia Stock Company in Brother John—Glen Echo's Attractions—Wardc's Gleanings.

(Special to The Mirror.)

WASHINGTON, D. C., June 6.

Held by the Enemy, that was the successful opening bill of the stock company season at the Columbia Theatre, was continued until the middle of the past week, when it was replaced Thursday night by Brother John, Martha Morton's comedy, that filled out the week to excellent attendance and will continue the attraction this week. James O. Barrows in the title-role gave an exquisite performance of the easy going, good hearted but shrewd Connecticut hat manufacturer, and scored a strong comedy success. William Ingersol, Alexander Kearney, John Lancaster, Edwin Mackay, J. R. Furlong, J. A. Base, Maud Haslam, Margaret Mayo, and Agnes Finlay in the many leading roles were strong in support. The play was given special scenic mounting, and the following new comers, Eleanor Browning, Anne Allt, Carolyne Shirley, and Lillian Evans, made successful first appearances. Next week The Butterflies is announced.

The season at the suburban resort, Glen Echo, on the Potomac, has had a most successful commencement under the progressive management of Edward H. Allen and David I. Towers, and the attendance during the past week has been most satisfactory. The Parry Opera company proves a well balanced, strong and talented singing organization, and the opening bill, The Mikado, left nothing to be desired. To night Olivette was substituted, the principal parts being cast as follows: Olivette, Allen Crater, Cuntess de Ronsillon, Viola D'Armon; Captain De Merrimac, George H. Broderick; Duke des Ifs, Harry Carter; Coquelicot, Frank Deshon; Valentie, Jay C. Taylor; Marvejoe, Thomas Daly; Veloutine, Selina Rough; and Moustique, Lizzie Winner. The incidental amusements—The Electric Theatre, The Castle of Magic, and The Illuminated Grottos—prove a great attraction. An immense Ferris wheel is to be erected.

The Hula Girl, by W. H. and A. Percy Harris, was presented by the Columbian University Vaudeville Club last week at the Lafayette Square and proved an exceedingly bright burlesque, containing numerous catchy songs and business of an exceedingly comic nature.

The White Squadron failed to connect at the Grand Opera House last week after being advertised, and the season at this house closed one week earlier than was expected.

The season at the Lyceum Theatre, which has been highly successful, will come to a close with this week's return engagement of Jermon's Black Crook Extravaganza company, which opened well to-night. The house will reopen for the regular season the second week in August.

The Lady of Lyons was given a performance at Gonzaga College Hall May 31, for the benefit of the Georgetown University Hospital. Goldwen Patton as Claude Melnotte, Helen Lackaye, sister of Wilton Lackaye, as Pauline, and William H. Conley as Colonel Dumas won golden opinions for meritorious work.

William L. Ballauf, Jr., the well liked treasurer and press agent of the Lyceum Theatre, will sever his connection with this house, to go with the Irwin Brothers' Burlesque company as business-manager. Mr. Ballauf is a song and sketch writer of some prominence, and the Irwin company next season will present opening and closing burlesques from his pen.

Mary Helen Howe, the Washington sop ano, after appearing in concert at Chickering Hall, New York, last Tuesday night, is home for a short visit. Miss Howe is the daughter of Dr. Franklyn T. Howe, dramatic editor of the *Evening Star*.

During the Summer the interior of the Bijou Theatre will have many alterations. The present gallery will be torn out, and rebuilt on a larger scale, and new boxes will be added. The house next season will have a stock company, with special engagement of the vaudeville topliners, and will also book traveling burlesque companies.

Alice Judson has been re-engaged for next season with the De Wolf Hopper Opera company.

Oliver C. Hines, a local singer of reputation, has just been appointed to a lieutenancy in the Marine Corps and proceeds at once to the front.

JOHN T. WARDE

CINCINNATI.

Summer Resorts Preparing for the Season—Murray-Lane Company to Return.

(Special to The Mirror.)

CINCINNATI, June 6.

While not yet quite in running order, the Summer resorts in and about the city have gotten a start at least.

The Zoo intends to confine itself for the present anyway to the charming promenade concerts on Tuesday and Friday evenings, that have been for so long such a pleasant feature of Cincinnati life. This year the music will be furnished by the Cincinnati Orchestra, under the direction of Michael Brand.

Coney Island, with its delightful breezy trips on the river, has been opened a week. Two performances daily are given on the stage, no charge for admission being made. Phillips and Nanon, Bessie Lamb, Morris and Parker, and Stirk and Anita are in the bill for the current week.

The Hungarian Boys' Military Band is winning laurels at Chester Park. La Petite Lund is also appearing in connection with the concerts. The season here, however, will not be really started until June 19, when the Murray-Lane Boston Lyric Opera company comes to play an engagement that will extend through the Summer. All the operas in its repertoire will be given and the company will contain the old favorites. Colonel W. A. Thompson is the business-manager, J. K. Murray looks after the stage matters, and A. R. Gosling is in charge of affairs at the box-office.

The Ludlow Lagoon opening will occur next Saturday. Max Anderson will have the supervision of the theatre and has secured Ramza and Arno, Rojan, and Josephine Sabel for the early attractions.

John J. Noonan, who has been the manager of the Lagoon since it was inaugurated, has retired and is taking matters easily now.

WILLIAM SAMPSON.

BALTIMORE.

Opera at the Auditorium—Music Hall Concerts—Electric Park.

(Special to The Mirror.)

BALTIMORE, June 6.

At the Auditorium Music Hall this week the National Opera company presents a double attraction, Cavalleria Rusticana and Pinafore, both of which are produced with appropriate scenery and in a very satisfactory manner. Next week, The Mikado.

The Broadway Girls Burlesquers drew a good house to the Monumental and presented a very fair bill. They will be followed by a special company.

The Music Hall concerts still continue to be popular. A change has been made in the programme this week, when we have the Baltimore Symphony Orchestra with Mrs. Edgar Strakosch as soloist.

Business continues very good at Electric Park, where Manager Ford has a clever vaudeville company.

HAROLD RUTLEDGE.

AT THE P. W. L.

The *piece de resistance* at the June Literary Afternoon at the Professional Woman's League yesterday was a paper on "The Possibility and Impossibility of Amateur Nursing at the Front." It was read and illustrated with examples of expert bandaging by Marguerite Lindley. Such of the members of the League are as desirous of serving their country in this manner received much valuable information. Mrs. Augustus Whiting, one of the first members of the League, died on June 1. She was the First Member of the Library Committee, and had been an earnest worker for the League's interests.

MIRROR CALLERS.

Among the week's callers at THE MIRROR office were:

Adelaide C. Early, Lily Lyons, Jeanette Barrington, Marie Parkes, Ethel Hertslet, Mary Colburn, Ella Caldwell, May E. Cunard, Merlian Robbiere, Cornelia H. McRae, Mrs. Joseph Le Brandt, Sara Lascelles, Mrs. William Riley Hatch, Mrs. Emma Donaldson, Merrel France, Gussie Gardner, Maud White, Charlotte Lambert, Marie Thomas, Margaret Webb, Amy Haddon, Annie St. Tel, Jennie Ruppel, Loretta Montaine, Julia Ralph, Mrs. S. A. Nattam, Miss M. Fanning, Dorothy Neville, Merceita Esmund, Edyth Totten, Carrie Lee Stoyle, Mayme Kealty, Margie Wilburn, Annie Allisten, Bengie Barrison, Mrs Nell Warner, Loretta Wells, Adelaide J. Eaton Colton, Leonie Dueth, Josie Sisson, Maud Courtney, Dorothy Lester, Marie Tuohey, Hetta Beaudet, Tess White, Katherine White, Faustina, Grace Heyer, L. Nordia, Maud Ream Stover, Phyllis Ashcom, Hope Leonard, Julia Calhoun, Maud B. Hayes, Minnie Lee, Lillie Andrews, Edith Ward, Mrs. L. M. Berkley, Ada Melrose, C. W. Couldock, Lester Lonergan, W. J. Ferguson, Paul Gilmore, Phineas Leech, Edgar Selden, John Fitzsimmons, Reuben Fax, C. F. Murphy, Maclyn Arbuckle, Le Grande De Capea, H. Hunt Capers, Louis Eagan, Henry Bagge, Dan Young, Gus Sohlke, J. B. Hollis, Clifford Pembrooke, Cassius C. Quinley, Harry Bulger, June Stone, E. H. O'Connor, Arthur J. McWatters, Percy Plunkett, William J. Beckwith, Emmett Whitney, G. Von Palm, R. Edgar Vance, J. Royer West, Elmer Buffham, Thomas A. Russell, Ed H. Hume, D. V. Arthur, True S. James, Edward Frazer, Mark E. Swan, Edward H. Wilkinson, T. W. Regas, R. E. St. Clare, Frank Doane, Edward C. White, Jack J. Farley, W. E. Flack, J. W. Morrisey, George J. Elmore, Joseph Haworth, Harry W. Reid, M. C. Roberts, H. A. Spears, Albert Juhre, Frank Powell, Harry G. Vernon, Fred Forrest, John E. Brennan, Frank Curtis, W. E. Butterfield, T. W. Coleman, Fred Walz, Henry Brunsley, L. Maurice, Robert Elliott, William M. Baker, J. B. Totten, J. W. Heisman, Theo W. Wharton, L. D. Wharton, J. A. Wallerstedt, John J. Pierson, L. F. Howard, George Courtenay, W. A. Downey, Robert Brunton, Seth Cabell Halsey, Randolph Hartley, Bury Dasent, Warren Conlan, Emmett Whitney, Carl St. Aubyn, M. J. Beane, John A. Yakel, A. Gordon Robinson, William Riley Hatch, Frank Currier, Richard Golden, Taylor Granville, Julian Greer, Clayton Legge, Horace G. Thrum, W. D. Lewis, Harry H. Leney, Frank Powell, Douglas Lloyd, Frank Glenn, Frank D. Vernon, George H. Robinson, Terry Williams, Herbert O'Connor, Harry B. Marshall, Charles Dibden Pitt, Charles Robinson, C. P. Walker, J. P. Tucker, Eugene Wellington, Harry S. Marion, W. G. Shand, W. C. Tanner, S. E. Whitbread, Charles H. Prince, Kirkland Calhoun, Conrad Cantzen, George E. Gough, T. H. Coleman, H. W. Fenwick.

LETTERS TO THE EDITOR.

AUTHOR LACY'S STATEMENT.

CENTRAL HIGH SCHOOL,
PHILADELPHIA, June 4, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I shall feel indebted to you if you will print this answer to an accusation that the duel scene in my play, The Ragged Earl, was taken from a Mr. Sayre's dramatization of Charles O'Malley.

The history of my play is as follows: Last season D. W. Truss and Company employed me to write an Irish play, which was rehearsed for nearly two weeks at Hoyt's Theatre, New York, by William Post, who staged My Friend from India and The Man from Mexico. Because of a quarrel between Mr. Truss and Mr. Mack the rehearsals were stopped, and Mr. Mack went under the management of Rich and Harris. The incidents in my play were given publicity a year ago by the rehearsals, and ever since by the conversation of many actors.

To avoid the natural inference that his scene was taken from my play, Mr. Sayre was reported by the New York *Sun* to have said: "That man used to be a professional reader of plays. He had my manuscript in his office for more than six weeks." This is a willful misstatement. For the past five years I have been a teacher in the Central High School, Philadelphia. I never had an office, and never was a reader of plays. But perhaps what is more to the point, I never read Mr. Sayre's play, and, to the best of my knowledge and belief, never heard of him or his play before I read the paragraph in the *Sun*.

In your paper Mr. Sayre says: "I wish to say that I do not believe Ernest Lacy has had anything to do with the interpolation of my scene in his play, and I do not think he will claim it as his." I do claim this scene as mine, for it was in my play over a year ago, as D. W. Truss and Company, William Post, William B. Gross, manager of Shore Acres, and a host of others who have no interest in the play will testify. The changes made in my play by Joseph Humphreys were all made before the production last month of Charles O'Malley, and not one of them altered in the slightest degree the scene in question.

Truly yours,
ERNEST LACY.

A CORRECTION.

To the Editor of The Dramatic Mirror:

SIR.—In a recent issue, in an article on the late Gustav Walter, of San Francisco, attention is called to the remarkable engagement of Hess' Opera company at his theatre. In it the writer names the principals of that company as being Guille, Annandale, and L'Allemand. Miss Annandale that season was with Emma Abbott's Opera company, and Fannie Myers, at present of the Grau Opera company, was the only leading contralto of the Hess Grand Opera company. Will you kindly make this correction?

A. M. S.

THE HYPERION.

The Hyperion Theatre, New Haven, Conn., is about to throw off its old shell, and next season will appear radiant in modern improvements and decorations. New seating, scenery and embellishments are among the details already marked out, and there will be a unique entrance to the theatre, which is situated on the ground floor, facing Yale College. The Hyperion is a name familiar to all in the State of Connecticut, and its drawing territory covers nearly half the State. The policy of the management is to play none but gilt-edged attractions. This house stands alone as an independent house, and depends upon its support from independent people, who are attracted by the excellent productions of drama, comedy, opera, etc., presented there. Special trains are run in connection with the theatre, and are held a reasonable time for the convenience of out-of-town patrons, who on their arrival find trolley cars to take them to the doors. Some good weeks and half weeks are now open for next season, application for which, with full information required, should be made at once.

THE ANDREWS OPERA COMPANY.

A. J. Fay, manager of the Jefferson Theatre, Portland, and C. H. Beede, manager of the Andrews Opera company, met by appointment at H. S. Taylor's Exchange, MIRROR Building, yesterday, and entered into a contract whereby the Andrews Opera company is to begin a Summer season of opera on June 14, at the Jefferson Theatre, Portland. The company will produce some of its repertoire on a grand scale. Mr. Fay will decorate the theatre, and cool it with a new process which has lately been put in the theatre. Portland will have for the first time in many years first-class opera, sung by first-class artists and an unusually strong chorus of fresh and young voices, together with new costumes, elegant scenery and effects, at popular prices. It is also proposed to introduce, in addition to the operas, living war pictures. Mr. Taylor has labored very hard to make this arrangement with Andrews Brothers and Mr. Fay.

MATTERS OF FACT.

Lucia Moore, who made a succession of hits during the past season as leading lady with Thomas W. Keene, has not yet signed for next season.

Raymond Gilbert has been well received in Faust and other prominent parts in Clarence Bennett's productions of romantic plays.

Owing to the enormous success of the Corse Payton company and the Corse Payton Stock company, the two large Portland theatres, the Nelson and the Jefferson, were too small to accommodate the crowds week of May 23-28.

Rose Eytinge having ended her engagement with the McKee Rankin company, is at liberty for Summer or next season.

The roster of the Marie Bell Opera company is as follows: E. F. Seamns and Harry Lightwood, proprietors; Frank Talifaro, treasurer; Ada Palmer Walker, Lottie Kendell, Grace Gordon, Sadie Mumford, Mae La Point, Grace Kenenger, Evelyn Roper, Maud Albright, Ester Hazelton, George Byron Browne, Edward Gillmore, Frank Maslin, Charles Albright, Arthur Evans, Harry Cleveland, and Julian Gonzolas.

The Eden Theatre, Paterson, N. J., has closed its season. During the benefit performance of Forgiven, the other evening, George M. Devere, assistant manager of the house, was called before the curtain, where he was surrounded by the attaches of the theatre and the members of the playing company, who, through Edwin Forsberg, the leading actor, presented him with a handsome umbrella with a silver handle suitably inscribed. Mr. Devere will begin his sixth year as assistant manager of the house in August.

Laura Alberta, who has just closed her season as leading woman with the Grand Opera House Stock company, St Louis, arrived in New York last week, where she will remain until she completes her plans for next season. She has appeared in thirty-six plays, studied twenty-six new parts, and made a specialty of dressing the parts, having one of the largest and most valuable stock star wardrobes in this country.

Arthur C. Aiston will, as usual, open his season with Tennessee's Pardner early. The reputation of his play and company is such that he has already signed contracts for $8,000 in certainties and first moneys between the opening and Jan. 1.

The Clinton (Mass.) Theatre, completed during the past season, is handsomely equipped and managed by P. F. Cannon. Being in a good show town of fifteen thousand population, the right attractions are expected to put in a profitable engagement.

Harry Mack's comedy old men with the Théâtre Français, Montreal, were deservedly applauded by the press of that city. He is open for stock engagements.

An interest in two comedies already booked can be secured by addressing Frey, 114 West Thirty-fourth Street.

The Robinson Opera House, Cincinnati, O., brought up to date, is offered for rent for next season. John D. Davis is the agent for the owners.

Edith Hall will terminate a satisfactory engagement at the Tivoli Opera House, San Francisco, Cal., where she is playing the leading soubrette roles, on Oct. 17. She can be engaged thereafter.

Edwin Rostell, who will open his next starring tour Sept. 12, wants a few good people. His manager, Joe E. Rickard, has booked his route solid.

The press pronounced Percy Plunkett's Jewilliker Hay in Tennessee's Pardner a most praiseworthy performance. He is back in the city and will consider propositions for the approaching season.

Augusta de Forrest, who played Angellotti in La Tosca and The Duchess Newphem in Gismonda, with Fanny Davenport the past season, has not yet signed. Her address is 156 West Thirty-fifth Street.

Willie Barrows, the challenge buck dancer, who plays parts, besides doing a singing and dancing specialty, is at liberty for good offers.

A stage-director who has a thorough and practical knowledge of staging high-class comedies can secure a paying engagement by addressing "Director," care of this office.

J. Eugene Hall would like to hear from managers seeking an experienced advance agent or treasurer. He has not closed for season of 1898-99, and may be addressed at the Westminster Hotel, Chicago.

Frank Rolleston, playing the leading business with the Brady Stock, at Toledo, Ohio, scored heavily in the title-role of The Ensign last week.

Harry Clay Blaney has decided to postpone the production of the new farce-comedy, A Circus Boy, owing to war excitement and unsettled condition of business interests. In the meantime he will accept engagement as principal comedian.

Madame Vance's gowns win the admiration of not only the fortunate wearers, but of every member of the feminine sex, who appreciate their workmanship. She has many of the leading professionals among her patrons. Her establishment is still located at 1453 Broadway.

Franklin Garland, for five years a member of James A. Herne's company, is now at liberty for offers. He has several plays of his brother's which he will place with responsible managers.

It was necessary to display the S. R. O. sign at Sault Ste. Marie, Mich., when John W. Vogel's operatic extravaganza, Darkest America, played May 30 and 31. The S. R. O. sign has come into requisition quite frequently during the present season of this organization, which is now in its forty-third week.

Litta Nowottny, a bright youngster of nine years, played pleasingly in The Ensign and other productions by the stock, winning praise from the Cincinnati press. She will accept engagements for next season.

John Fitzsimons has been with Fanny Davenport for two seasons. He is now disengaged and may be addressed care of this office.

"Dranoel," Palace Hotel, Chicago, wants a partner with $800. He has the plays and the route.

Violet Campbell has proven most successful in character dialect roles, being capable of interpreting twelve dialects. Her Scotch and Irish dialects are her strong features. Communications will reach her addressed to 251 Shawmut Avenue, Boston.

Jake Schwarz is back in the managerial field, having assumed the management of the Grand Opera House, Waco, Texas. The house will be under his personal supervision, and he has already set about to have needed alterations made. He will assume charge Aug. 1.

A first-class table and homelike comforts are assured professionals stopping at 42 West Twenty-seventh Street, within a few feet of all the principal theatres.

Barry O'Neil and Nelly Walters having terminated a thirty-five weeks' engagement with the Grand Opera House Stock, St. Louis, Mo., have returned to New York and are open to offers. They played juvenile and comedy business in the stock.

At the Metropolitan Opera House, St. Paul and Minneapolis, respectively, the weeks of Sept. 4 and 11, State fair weeks, are open to two strong attractions. Manager L. N. Scott may be addressed at St. Paul.

The Powers Brothers, trick bicyclist trio, have scored splendidly at the Alhambra Theatre, London, England, where they have been re-engaged indefinitely. Their act, which is familiar to American theatregoers, is greatly applauded.

Harry S. Marion, the popular singer, last season with the Rentz-Santley company, assisted by Otto J. Reynolds, in an illustrated song act, are open for engagement. Mr. Marion's rendition of pathetic ballads is always greeted with repeated encores.

A stock company, completely equipped, wants a theatre in a city of not less than fifty thousand inhabitants. Particulars should be sent to the Packard Exchange, 1358 Broadway.

Knox G. Wilson, the unique German dialect comedian, has thrown up his engagement for next season owing to a misunderstanding, and now invites offers to play parts and introduce his clever specialty. He may be communicated with in care of this office.

Alice Butler has shared in the excellent performances given at the Grand Opera House, Pittsburg, this season. Her work in the character roles has been highly commended by the entire Pittsburg press. Miss Butler will consider offers for next season.

A manager with capital is wanted by "Rennat Tour," care this office, to assume direction of a comedy-drama of Eastern life.

The owners of the Grand Opera House, Washington, D. C., will rent the theatre, which is one of the largest if not the largest in that city, to responsible parties, lease to commence July 1, 1898. Harrison Dingman, with offices in the Atlantic Building, Washington, is in charge of the property.

Helen Holland is resting at her home in Milwaukee, after a forty weeks' season as leading ingenue of the Brady Stock company, Cincinnati. She is at liberty to negotiate with a stock or road attraction for next season.

C. P. Walker, manager of the "Bread Basket Circuit," with headquarters at Winnipeg, Man., arrived in town last week. Mr. Walker will be located in Dunne and Ryley's office in THE MIRROR Building during his stay in the city. He reports big business throughout his circuit the past season.

Agnes Knights has been playing the principal comedy roles with E. S. Willard the past two seasons. Her performance as Charity Peckniff in Tom Pinch won high praise from the press everywhere. Miss Knights played with Wilson Barrett for four years in England.

Edwin Gordon Lawrence will during the Summer months accept a few pupils for instruction in dramatic art at his studio, 106 West Forty-second Street.

Over three hundred upholstered folding chairs used at Carnegie Hall, this city, are offered for sale at bargain figures by the management.

Albert Patterson, who has had sixteen years' experience with concert and operatic organizations, as manager or agent, would like to negotiate with first-class attractions desiring the services of a thoroughly capable agent.

Paul Gilmore is still looking for a suitable play in which to appear next season. He has taken an office at 1368 Broadway.

Blanche Chapman, who did capital work with The Isle of Champagne, is disengaged for character comedy roles owing to the sudden closing of the organization. She will accept a Summer engagement.

Good attractions are now being booked for next season by Managers Davis and Livingston, of that Kent (O.) Opera House. The proper class of entertainment always does a paying business here.

Albert Hardy is doing a new bicycle monologue which he entitled Comedies of the Wheel. He has condensed the monologue sufficiently to allow its presentation in vaudeville, where it will shortly be seen.

W. H. Pascoe was leading man at the Alcazar and Grand Opera House Stocks at San Francisco, and the Burbank Theatre, Los Angeles, the past season. The press praised his performances. Mr. Pascoe is playing the leading business with McCullum's Stock at Cape Cottage, Maine.

Ada Deaves invites propositions to originate dialect and character roles in forthcoming productions. She may be addressed permanently at 18 Webster Avenue, New Rochelle, N. Y.

Ben M. Stainback, manager of the Auditorium Theatre, Memphis, Tenn., is spending a few days in New York, booking for next season. Mr. Stainback represents twelve one-night stands within 174 miles of Memphis.

Eva Vincent will be at liberty after June 11 for Summer stock engagements or productions.

Ralph Lewis has just closed a pleasant season with Creston Clarke at the Park Theatre, Philadelphia.

Walter Clarke Bellows, who has directed the productions of a number of the best stock companies, as well as original productions, can be engaged for next season. His address is care Davidson's Theatre, Milwaukee, Wis.

James F. Byth, late booking representative of the Hopkins' Theatre Circuit, Chicago, has, in conjunction with David Carpos, opened offices at 51 West Twenty-eighth Street, New York, doing a general agency and exchange business.

A singing comedian to do a tramp in vaudeville is wanted by "C. and B.," 21 Forbes Street, Jamaica Plains, Mass.

Ellena Maris returned from a very successful twelve weeks' engagement with the Grand Opera House Stock, Philadelphia. Her versatility enabled her to play a varied line of parts, from characters to soubrettes, winning laurels in them all.

T. F. Heslin and James W. Mack have secured the lease of the Columbia Theatre, the only legitimate house in North Adams, Mass. They are filling dates rapidly, and already have some of the best attractions booked. The house has been put into first-class order. A stock company will hold forth during the Summer months. The regular season opens in August.

Laura Hulbert is spending her vacation with her father and sisters in the West. She will return East about July 1.

Margaret Dibdin has made a favorable impression as the new leading woman at Elitch's Garden Theatre, Denver, opening in Esmeralda.

Fools in Spots is the title of a comedy by an experienced newspaper man, who will join with a reputable manager in the production of his play on an equal division of expense. He should be addressed "Newspaper Man," care this office.

Who Cares What Lorin J. Howard Did

PARTY WITH CAPITAL

Can secure interest in two established comedy successes already booked. FREY, 114 West 34th Street.

Lorin J. Howard Did It. See Reports

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - - JUNE 11, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending June 11.

New York.

METROPOLIS (Third Ave. and 142d St.), THE MIKADO.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), DIE FLEDERMAUS (in English).
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), CAPTAIN SWIFT.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), VAUDEVILLE.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.)
OLYMPIA (Broadway and 45th St.), VAUDEVILLE AND WAR BUBBLES—21 to 28 Times.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE BOHEMIAN GIRL.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.).
THE CASINO (Broadway and 39th St.), ERMINIE—Revival—15 to 21 Times.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 35th St.), DIPLOMACY.
GARRICK (35th St. East of Sixth Ave.), THE LITTLE MINISTER—48 plus 242 to 249 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1297 Broadway), 'WAY DOWN EAST—140 to 147 Times.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1230 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), 11th Week of MRS. PEIXS—72 to 78 Performances—DIVORCONS—1 to 7 Times.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MINER'S (319-314 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE MOTH AND THE FLAME—65 to 72 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed.
IRVING PLACE (south-west cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SHENANDOAH.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 9th St.), Closed.
LONDON (235-237 Bowery), Closed.
PEOPLE'S (199-203 Bowery), SHADOWS OF THE PAST.
MINER'S (165-169 Bowery), VAUDEVILLE.
THALIA (45-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (291-297 Jay St. nr. Fulton St.), THE MONTE CARLO GIRLS.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAIETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (585-587 Fulton St.), CASTLE SQUARE COMPANY IN THE BLACK HUSSAR.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

ONE notable advantage to the theatrical profession growing out of the newly-developed stock system is a return to manifold impersonation, which will no doubt develop young talent to versatile expression and make more facile the work of the older players who in recent years have stagnated in long-repeated parts.

THERE have been so many performances organized for relief and memorial purposes relating to the war, some of them commendable and others meant even more than incidentally to exploit their promoters, that it was to be expected that actual frauds would finally be perpetrated in the names of charity and patriotism. One is reported from a Western city. It would be well hereafter for the public to be careful of patronizing such events except in cases in which the character and disinterestedness of their projectors are beyond question.

THE NEW PROVINCE OF ORATORY.

THE ability to make a speech worth listening to after dinner is a modern ability—an ability that typifies the marvelous advance mankind has made from mediæval times when the floor was strewn with the feasters admixed with relics of the feast, and the only ability applauded was that which enabled a man to sit in a position approximating the perpendicular while all his associates in conviviality were prone and unconscious. There are still good trencher men and men able to drink often and copiously at a feast; but the keeping of wits has grown to be as essential on festal occasions as the graceful exercise of wits. The intellectual has advanced to a point where it prevails over the animal on such occasions, and this is but another proof that the world has grown better as well as wiser.

Oratory, too—or what, perhaps, may be called the best and most satisfying type of it, that which is indulged on occasions more or less ceremonious at table—has changed its scope, its purpose and its exemplars. Formerly oratory was more or less of a vocation, followed with the seriousness that makes effective even so prosaic an occupation as day labor. It has become an avocation, almost a pastime. In its manifestations now it amuses oftener than it inspires, although with many of the orators of old the ability to move the emotions of their listeners sometimes depended more upon the manner of a speech than upon the matter of it. In this, too, we have advanced; for while sonority of voice, mere glibness of tongue, a happy vocabulation, grace of gesture and the quality of magnetism are in themselves elements to conjure with before a multitude, they are found upon analysis to be but superficialities, and the orator of to-day may lack them all in a degree and yet hold an audience of intellect if he but have something to say in which brain may be found and from the saying of which the mind of the listener is put into new action. In fact, the oratory of to-day, while it may want some of the extrinsic qualities that gave orators of old renown, is generally so mixed with brain that it stands with relation to the oratory of an older time just as all else of to-day stands in relation to the matters of human interest of the past. It fits the genius of its period, and there is little doubt that if they could, the ancient orators themselves would wish to be on earth to enjoy it with all else that we enjoy.

One needs but to name a few of the more prominent of the men of to-day who affect oratory for the pleasure of their friends—and incidentally for their own happiness—to establish the statement that oratory has become an avocation. We have a DEPEW, who refreshes himself from the exacting labor of railroad manipulation and management by anecdotal, sociological and political addresses which the fortunate few hear at first hand and the rest of the world devours in print. And a CHOATE, who finds in occasional happy expression in congenial company a foil to his vocational work of instructing courts in the dry abstracts of law, teaching jurors the way they shall vote, and grievously troubling opposing attorneys. And a COCHRAN, who varies an elegant leisure with political and other knight-errantry on stump, in hall and at table.

But the peer of any of these the theatre may claim, and Sir HENRY IRVING can make the claim good. As an occasional orator he has no superior in these days of brainy talkers. He is equal to any event, he shines in any setting, and he dominates any company. His anecdotes may be fewer than DEPEW'S, but they are newer. The barbs of his wit may not be as gracefully carved as are those of the wit of CHOATE, but when the IRVING arrow is shot it sticks in the mark. IRVING'S tongue has less of music than has COCHRAN'S, but it formulates more of wisdom and philosophy. DEPEW, CHOATE and COCHRAN are great actors, but IRVING is the greatest actor of his age.

THE stock company movement strongly survives the regular theatrical season and is enjoying a supplemental season of its own. Some of the older and several new companies are entering upon a Summer career, and the plans for the next regular season already unfolded indicate that this movement is by no means as ephemeral as some whose interests are opposed to it have hoped and declared it to be.

PERSONAL.

HOWARD.—Bronson Howard will sail for Europe this week, to remain abroad until Autumn.

BUCKLEY.—May Buckley has gone to the Pacific Coast for the Summer. She will play a fortnight's special engagement at the San Francisco Alcazar, and will return to the East in the Autumn.

WINTER.—William Winter was a sojourner in Chicago last week.

REID.—Margaret Reid, the young American soprano, who has sung in concert and in grand opera here, is winning favor with the Grau Opera company at Covent Garden, London. Next Miss Reid expects to appear in France and Belgium.

KIRALFY.—Imre Kiralfy gave an elaborate banquet May 12 at the Hotel Windsor, London, in celebration of the thirtieth anniversary of his initiation into Freemasonry.

LONERGAN.—Lester Lonergan left last week to play a special engagement of five weeks at the Burbank Theatre, Los Angeles, with Madame Helena Modjeska. He expects to return to New York next month.

EYTINGE.—Rose Eytinge's engagement with the McKee Rankin Stock company has ended.

PRICE.—E. D. Price was engaged last week by Brady and Ziegfeld to act as business-manager of the Manhattan Theatre next season, commencing in September.

HACKETT.—Mrs. James K. Hackett, mother of James K. Hackett, is spending the Summer with relatives in Buffalo.

ALLEN.—Viola Allen, by arrangements completed last week, will make her stellar debut at the Lyric Theatre, in this city, on October 3, as Glory in Hall Caine's The Christian.

GRANGER.—Willis Granger has been engaged by Augustin Daly for important roles in his stock productions.

ANGLIN.—Margaret Anglin has been engaged as leading woman for Richard Mansfield for next season.

EDWARDS.—W. A. Edwards, acting manager of the Academy of Music and the Theatre Royal, Montreal, was in town the latter part of last week.

GILBERT.—W. J. Gilbert has rejoined Augustin Daly's company. He will be remembered for his excellent performance of Christopher Sly in The Induction to The Taming of the Shrew.

MOULTON.—John S. Moulton, the founder of the Bennett-Moulton organization, sails for London June 11. He will return in August.

CLARK.—Hilda Clark sails for Europe this week. She will alternate her holidays between London and Paris.

HOLLAND.—George Holland has been engaged as stage manager of the new stock company which is to be established next season in New Orleans by Messrs. Greenwall, Weiss and Seeskind.

MOORE.—Lucia Moore, who was leading woman for the late Thomas W. Keene last season, will leave town soon for her annual Summer visit to Prince Edward's Island. Miss Moore's artistic work during the past year attracted general critical attention.

CLARKE.—Harry Corson Clarke has returned to San Francisco after a five weeks' pleasure trip through California.

DALY.—Dan Daly retired last week from the cast of The Belle of New York, in London, and has sailed for this city. Harry Davenport is playing his part in London.

BRADY.—William A. Brady returned last week to the stage, playing Charles V. Seamon's role in 'Way Down East, at the Manhattan Theatre, during Mr. Seamon's illness.

ADAMS.—Maude Adams' long season in The Little Minister will end next week. The run at the Garrick will close on June 13, and the last performance will be given at the Empire on June 14, when souvenirs will be forthcoming.

DAIROLLES.—Adrienne Dairolles will be in the cast of The Bachelor's Widow, to be produced at Terry's Theatre, London, June 14.

WILDER.—Marshall P. Wilder has decided not to go abroad this Summer for the first time in fifteen years. As long as the weather continues bearable he will remain at his home in the "Alpine," moving to Saratoga in July. He will later take a run up to Bluff Point, on Lake Champlain, President McKinley's Summer home. As a fitting wind-up of his programme of fun and rest Mr. Wilder will be the guest of Manager George A. Bolt, of the Waldorf-Astoria, at his country place at Alexandria Bay, Thousand Islands.

DUPREE.—Minnie Dupree gave, with success, a monologue, Cinderella at the Telephone, at a benefit at the Lyric Theatre, London, May 26.

IRVING.—The degree of Doctor of Letters is to be conferred upon Sir Henry Irving by Cambridge University.

FREEDMAN.—Samuel Freedman left yesterday for Boston, to close negotiations for an important Summer enterprise that he has arranged.

O'SULLIVAN.—Denis O'Sullivan, who played the title-role in Shamus O'Brien at the Broadway Theatre, has been engaged for Francis Wilson's company for next season.

THORNE.—Mrs. Millie Thorne, widow of Edwin F. Thorne, has returned to New York after spending the Winter in Mexico.

EVANS.—Mr. and Mrs. Charles E. Evans (Minnie French) have removed to West 125th Street, near the homes of Mrs. French, Mrs. W. F. Hoey, and Mrs. Eva French-Smith.

MITCHELL.—Mason Mitchell has joined Roosevelt's "Rough Riders."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. L. M., Burlington, Iowa.: Edwin Booth died on March 7, 1893.

C. G. W., Philadelphia, Pa.: He was billed in England as the Chevalier Scovel, the American tenor.

F. L. R., Newark, N. J.: Apply to James J. Armstrong, 10 Union Square, New York city.

NEW YORKER, New York city: Jennie Joyce retired from the stage when she was married to Philip Daly, Jr., in 1894.

ACTOR, Jersey City, N. J.: The Actors' Society of America has moved to 131 West Fortieth Street, New York city.

SAMUEL REYNOLDS, Louisville, Ky.: A wins. W. S. Gilbert lost his action against the *Pall Mall Gazette* in 1873.

S. B. L., Houston, Texas: The School for Scandal was originally produced at the Drury Lane Theatre on May 8, 1777.

RUSSELL D. WEBSTER, Peabody, Mass.: Henry Irving was made a Doctor of Letters by Trinity College, Dublin, in 1892.

ALFRED T. BROOKS, Buffalo, N. Y.: Eleonora Duse made her American debut at the Fifth Avenue Theatre, New York city, in Camille, on Jan. 23, 1893.

MYRON G. EDWARDS, Cincinnati, Ohio: Men of '76 is a revised version of Henry Guy Carleton's play, Ye Early Troubles.

H. R. DONALDSON, Borough of Brooklyn, New York city: The Montauk Theatre, Brooklyn, was dedicated by the Tavary Opera company on Sept. 16, 1895.

T. S., Philadelphia, Pa.: Mary Gannon made her last appearance on the stage at Wallack's Theatre, on Jan. 27, 1888, going through her part with difficulty, and being taken home to die.

ENQUIRER, Bangor, Me.: Yes; there are other versions of Dumas' play. One by T. Edgar Pemberton, called Edmund Kean, Tragedian, was produced in England in 1895.

P. E. FERGUSON, Providence, R. I.: Madame Tussaud's Waxworks were first exhibited in London in 1802. Louis Tussaud's Waxworks, in Regent Street, London, burned down in 1891.

MANAGER, Richmond, Va.: You will generally find the information you refer to in the "Vaudeville Performers' Dates." We cannot undertake to supply any dates ahead that are not published in that department.

C. T. HUGHES, Albany, N. Y.: The Seven Suabians was presented at the Harlem Opera House, New York city, on Sept. 1, 1890. The original version, Die Lieben Schwaben, was first sung in America at the Amberg Theatre on Feb. 12, 1890.

J. C., New York city: No; you could not use the title for a play. The word "new" preceding the title would simply lead the public to infer that it was a new version of The White Slave, and not a new play. Even if the title were public property it would not be honorable to use it until The White Slave, which is the property of Bartley Campbell's sons, had been finally and positively withdrawn from public performances.

OLD TIMER, New York city: Nothing is definitely known in regard to the birthplace of Lola Montez. She is said to have been born either at Limerick, Ireland, or Montrose, Scotland, some time between 1818 and 1824. According to some accounts she was born in Seville, Spain. Nor is there any definite knowledge in regard to her parentage. Her mother was a creole, and her father was presumably a native of Spain or Great Britain. Some say her father was a Scottish officer named Gilbert, and that she was christened Marie Dolores Rosanna Gilbert. Others maintain that her father was an Irishman. At all events she was well educated, and at the age of fifteen was married, at Dublin, to Captain James, an English army officer, whom she accompanied to India. After a few years she separated from her husband and led a life of adventure in Paris and other European capitals. In 1846 she appeared as a Spanish dancer in Munich, and attracted the attention of Louis I., King of Bavaria. She made her debut in New York on Dec. 29, 1851.

PERFORMER, Grand Rapids, Mich.: No; Robert Heller was not of American birth. He was born in Canterbury, England, in 1833. His real name was William Henry Palmer. At the age of fourteen he won a scholarship at the London Royal Academy of Music. After attending several performances of the conjurer, Robert Houdin, he decided to become a magician, and devoted much time to practicing legerdemain. Subsequently he gave entertainments in the English provinces. In 1852 he appeared in New York, at the Chinese Assembly Rooms, wearing a black wig and affecting a decided Gallic accent. He even began his magical soirée with an address in the French language. Not meeting with pecuniary success, Heller abandoned conjuring and settled in Washington, D. C., as teacher of the piano, and as organist of one of the large churches of that city. At that time he published many of his piano compositions, which met with a large sale. In 1864 he formed a partnership with E. P. Hingston, who had accompanied Professor Anderson, the Wizard of the North, on his American tour. They leased the French Theatre, No. 585 Broadway, New York, and rechristened it Heller's Salle Diabolique. Heller's performances there proved a profitable venture, and he became one of the most popular magicians of his time. After a successful season in New York he performed in London, and made a tour around the world. He returned to America in 1875. He died on Nov. 28, 1878, at the Continental Hotel, Philadelphia, at the zenith of his career. He was especially famous for his second sight mystery, which was explained in last week's MIRROR.

THE USHER.

The annual meeting and elections of the Actors' Fund Association take place to-day at Hoyt's Theatre. Officers will be elected for the ensuing year, and eight trustees to serve for two years. The reports of the president and treasurer will be read, and other matters of interest to the members of the association will be developed.

It was decided last week to omit the anniversary meeting usually held on the afternoon of the same day, for the reason that the Committee of Arrangements found it impossible—owing to absence from the city of famous speakers who had been counted upon to provide the oratorical features—to prepare suitable exercises.

The last meeting of the old Board of Trustees of the Fund was held on Thursday afternoon. At this meeting Charles H. Hoyt resigned the treasurership, his reasons being that he has planned to spend a portion of the Summer in Europe and that the demands on his time are such that he cannot give the necessary attention to the responsible duties of the position. Mr. Hoyt resigned regretfully, and his resignation was accepted in the same spirit.

A. A. McCormick was elected by the trustees to fill the treasurership ad interim, and Mr. Hoyt was elected a trustee to fill Mr. McCormick's unexpired term of office, which has still a year to run.

The Boston *Transcript* annually compiles and publishes a record of all the performances given in that city during the season. In its issue of Sunday last the installment for the past season appears. It fills nearly three columns, and it shows, in point of variety and number, surprising activity.

On the same date the *Republican*, of Springfield, reviewed the season locally. It gives, besides a list of the various attractions, the number of persons that attended each performance. These figures are interesting. They show by comparison that the season was the worst, in point of attendance, known there in five years. There were 162 performances given, with a total attendance of 122,016, the average being 752. The preceding season, which was considered a poor one, gave an average attendance of 805.

So far as Springfield is concerned, the *Republican's* figures dispose of the claim that the war has seriously injured theatrical receipts, for the attendance during the latter part of the season does not show any material falling off, the average since the first of April being 702 for twenty-five performances. This diminution is attributable to the natural cessation of interest toward the fag-end of the theatrical campaign.

Mr. Hoyt told me before sailing for England, where he is going to try A Stranger in New York on the Londoners, that his principal reason for withdrawing from the active management of Hoyt's Theatre is the desire to secure freedom from the cares necessarily attendant upon conducting a metropolitan playhouse, in order to devote himself wholly next season to play-writing. Mr. Hoyt is still desirous to turn his attention to work of a more serious kind than that with which his name has been identified.

As announced exclusively by this journal several months ago, Mr. Gilmore will divide the next season of the Auditorium, in Philaphia, between attractions of the highest class and combinations of the kind that have hitherto played there.

The Auditorium's season closed last Saturday night, and in many respects it was the most notable in its history. Last Saturday also marked the conclusion of Mr. Gilmore's thirty-seventh consecutive year as a manager, the greater part of which time he has devoted to the city of Philadelphia.

Although the Auditorium is the most modern theatre in the Quaker City—and an absolutely fire-proof one, too—extensive improvements will be made during the Summer. When the theatre opens early in the Autumn it will be with new upholstery and decorations throughout. New seats are to be placed in all parts of the house.

Mr. Gilmore's bookings for next season are the most noteworthy he has yet secured. Encouraged by the success of the Modjeska engagement, he will present a part of the time legitimate attractions, including a number of the most celebrated stars.

Following the annual custom, a committee of the Professional Woman's League decorated the graves of their members interred in the Actors' Fund Plot, at Evergreen Cemetery, on Memorial Day. They also placed flowers upon the graves of other professionals buried there.

Charleston, W. Va., is stirred up regarding Carroll Daly's statements respecting the treatment of Margaret Mather just previously to her death in that city.

It will be recalled that Mr. Daly stated that Miss Mather was stupidly handled by the physician who was summoned to attend her, and he intimated that with proper care she might have recovered.

A Charleston man writes me that Mr. Daly's statements are untrue, and that the physicians who had charge of Miss Mather and the people who attended her did all that was possible to relieve her.

The Charleston *Mail-Tribune*, which is familiar with the circumstances attending the actress' death, states that Miss Mather received skillful medical aid and the tenderest care.

THE TROUBLES OF HAMMERSTEIN.

When Oscar Hammerstein arrived at the door of Olympia on Wednesday morning last he found the place locked and a sign on the door which said "Closed." There were policemen and others inside, and they smiled at the efforts of the irate manager to force an entrance. He finally went around to the side street, climbed a fire escape, walked through a window, and ran down stairs. He demanded explanation and was told that the place had been closed by order of Andrew Freedman, the receiver, acting on behalf of the life insurance company which holds the mortgage on the property. Mr. Hammerstein was very indignant. He seized an axe which is supposed to be used only in case of fire, and with it broke his way into the box office. The matter was reported and the manager was summoned to court on Friday, charged with contempt of court. An adjournment was granted until yesterday, and meanwhile Mr. Hammerstein was left in possession.

The case came up yesterday, when counsel for the insurance company alleged that certain payments promised by Mr. Hammerstein had not been made. Hammerstein's lawyer contended that his client could not be ousted without due process of law. The judge reserved his decision. It is possible that Olympia may be sold under foreclosure within the next few weeks.

WAR OVER A NEWARK THEATRE.

The Columbia Theatre, Newark, N. J., was the scene last Friday of a battle between a posse of deputy sheriffs, led by Under Sheriff Benedict, and a force of private detectives under John Gregory.

The theatre was leased by the estate to which it belongs to M. R. Jacobs, for a term of five years from June 1. Mr. Jacobs attempted to take possession, but T. E. Burke and Herman Beyer, the former lessees, refused to leave, claiming that their lease gave them the option of renewal for two more years. Mr. Jacobs thereupon secured a writ of ejectment, which the under sheriff and his deputies attempted to execute. Burke and Beyer had in the meantime secured the private detectives, who mounted guard on the theatre.

When the deputies attempted to enter a scrimmage ensued, in which several on both sides were more or less battered. The detectives were finally ousted, and, on the advice of counsel, Messrs. Burke and Beyer submitted to a formal ejectment. They will transfer their fight to the courts.

OLD PLAYBILLS UNEARTHED.

Last week, in a Liberty Street auction room, Colonel Joel B. Erhardt unearthed a collection of old playbills. He bid them in for a small sum. The bills were collected, as Colonel Erhardt has since learned, by a man who kept a public house near Thirteenth Street. They are rich in historic interest, and the history of the Wallack Stock company might almost be traced in them. One bill gives the programme of a benefit for the elder Booth. Another, dated Nov. 7, 1850, announces the concert of Jenny Lind, and another tells of a "farewell concert" of Patti on Feb. 28, 1863. Even thirty-five years ago Patti was giving farewell concerts. Every honored name in the annals of the American stage appears in the collection, and nearly all the bills are of memorable performances, such as first or farewell appearances, or of benefits when there was an unusual aggregation of notable artists.

ETTA GILROY SAVES THE DAY.

A mild panic was caused by a dripping alcohol torch used by a stagehand during a performance of A Day and A Night at the Lyric Theatre, Hoboken, last Sunday. Someone shouted "Fire!" and there was a rush for the doors. Harry Gilfoil, Etta Gilroy, and Nellie O'Neill were on the stage. Mr. Gilfoil extinguished the torch, and Miss Gilroy called to the audience to resume their seats. But they continued the flight, until she begged the band to play "The Star Spangled Banner." That reassured the crowd, and the performance was continued with no one injured.

CAST OF WHY SMITH LEFT HOME.

George H. Broadhurst has signed the following people for his new farcical production, Why Smith Left Home: Berenice Wheeler, Mrs. Annie Yeamans, Blanche Chapman, Sadie Kirby, Rose Snyder, Dorothy Usner, Fred W. Peters, M. B. Snyder, Ed D. Tyler, Frank Hatch, Harry Rose, and Maclyn Arbuckle, who was released by Jacob Litt, to whom he was under contract for Sporting Life. Mr. Arbuckle will play the title-role of Smith. The season will open Aug. 21 at the Columbia Theatre, Chicago.

IRVING AS ROBESPIERRE.

Sir Henry Irving's new production, which is to follow The Medicine Man, and regarding which there has been considerable secrecy, will be Robespierre, by Victorien Sardou. M. Sardou is now finishing the play, which is being written under contract. It is said that Robespierre will prove a greater play than Madame Sans Gene, and in the character of the French revolutionist Irving should achieve one of his greatest triumphs.

JACOB LITT RETURNS.

Manager Jacob Litt returned to town last week, after a month's absence in Chicago and the Northwest. Mr. Litt is enthusiastic over his production of Shenandoah at McVicker's, his recently acquired Chicago house.

"Its success has exceeded all my expectations," said he to a MIRROR man. "Ever since the play opened, three weeks ago, there has been every day, from morning until night, a line of ticket purchasers at the box-office. The theatre has been filled to overflowing at every performance. The entire press of Chicago has praised the production unreservedly. Every member of the cast is doing splendid work, and the enthusiasm aroused by the great battle scene that Stage-Manager R. A. Roberts has staged so effectively is tremendous. I had intended following Shenandoah with a new play this Summer, but its phenomenal hit has caused me to abandon the plan, and I will run the play until Fall, unless the warm weather prevents. I have secured from Bronson Howard the exclusive rights to the play for next season, and will take it on the road, playing only the principal cities. Most of the members of the present cast will remain with me, and scenically production will be exactly the same. Special cars are now being built for the horses and scenery.

"My other attractions for the coming season will include Sporting Life, to be produced at the Academy of Music; Marie Wainright, who will be seen first in Shall We Forgive Her, and later on in a new play, and In Old Kentucky. Besides these, I have two new comedies, Mathilda, by I. N. Morris, and Mistakes Will Happen, by Charles Dickson and Grant Stewart. Trial performances of these plays will be given for a run by the Neill Stock company, the first being produced at the Bijou, Minneapolis, this week, and the second at the Bijou, Minneapolis, on June 19. If they are successful, I shall put them on the road in the Fall.

"The Bijou, my theatre at Milwaukee, will be remodeled throughout during the Summer, after plans by Oscar Cobb. It will be practically a new house next season.

"All of my theatres and companies have done very good business during the past season, and the success of Shenandoah is a gratifying climax to a prosperous year."

ROLAND REED'S PLANS.

Roland Reed closed a forty weeks' season at New Haven, Conn., May 30. Sydney Rosenfeld's comedy, A Man of Ideas, was Mr. Reed's *piece de resistance* throughout the season and made a favorable impression everywhere. Mr. Reed's business was excellent. All the members of his company speak in the warmest terms of the star and his manager, Harry Smith. No pains were spared to provide for their comfort in railroad travel, and whenever a long jump was made the company invariably journeyed in sleepers and palace cars. Next season Mr. Reed will, as usual, open at the Boston Museum. Mrs. Madeline Lucette Ryley has contracted to furnish him with a new comedy, which he will probably produce early in September. Lottie Blair Parker, author of 'Way Down East, is also at work upon a play for the comedian. His company will remain practically unchanged.

MRS. LESLIE CARTER IN POOR HEALTH.

Mrs. Leslie Carter will spend her Summer vecation, at the close of her London season in The Heart of Maryland, at Interlaken and Lucerne, Switzerland. Her health is not very good, having been taxed severely by her long, arduous season in the war play. She hopes to recuperate thoroughly before returning to America to open her Autumn season in David Belasco's new play. Mrs. Carter has been the recipient of many courteous attentions and generous words of compliment from the distinguished English actors and actresses. Among her auditors recently was Fanny Bernard Beere, the well-known English actress, who visited this country for a brief season about four or five years ago. She subsequently telegraphed Mrs. Carter the following: "So delighted with your superb acting on Wednesday. Am coming again to-inght. Hearty congratulations."

WALTER PERKINS IN A NEW FARCE.

Walter Perkins, who is now playing special engagements with the Castle Square Theatre Stock company in Boston, has practically completed arrangements for his next season's tour. He will open in My Friend from India, in which his success has extended over two seasons and almost the whole country, and will produce later a new farce-comedy by the same author, H. A. Du Souchet. The dramatist believes that the new play will be his best work, and he will use every effort to make it, for he rightly looks upon Mr. Perkins as the man whose faith in My Friend from India was mainly responsible for lifting Mr. Du Souchet from the rank of a telegraph operator to that of a full-fledged playwright. Mr. Du Souchet's labors in his new play for Mr. Perkins will be largely assisted by the natural gratitude in which he regards the comedian.

A NEW COMPANY.

Sol Davis has organized a company, to be known as Sol Davis' Comedy company, to alternate weekly between Hartford and Springfield. It will appear in All the Comforts of Home, and Niobe, and will open in Hartford next Monday. The company is a strong one, and includes Al. S. Lipman, Charles Bowser, Fred W. Strong, Hallett Thompson, Taylor Granville, Edwin Browne, Lilla Vane, Ethel Raynes, Eleanor Carroll, Madeline Lack, Elmir Horneman, and Zora Hollingsworth.

THEATRE COLLAPSES.

The Academy of Music, Atlantic City, N. J., which burned during the Winter, and was in process of reconstruction, collapsed early on the morning of June 2. The walls tumbled in, and the proscenium arch fell to the stage. There was no one in the theatre at the time of the accident, which is supposed to have occurred through the breaking of an iron girder supporting a beam weighing five tons. This was the theatre's third mishap, it having been destroyed by fire upon two occasions.

H. R. JACOBS ILL.

H. R. Jacobs is seriously ill at the Russell House, Ottawa, Ont., with inflammatory rheumatism. Mr. Jacobs is managing Victoria Park, a Summer amusement resort, near Ottawa, and had just opened his season there.

PROFESSIONAL DOINGS.

Knox G. Wilson, the original of the above portrait, is a well known German dialect comedian of the modern German, having been identified with this one character of work for the last nine or ten years. However capable of playing other lines of comedy he may be, he has acquired an enviable reputation in this particular line. He has a very strong specialty which is out of the ordinary. He is not only able to sing and dance, but adds to his act the playing of two hard and novel instruments, the concertina and saxophone, on which he has few equals. The last two seasons Mr. Wilson has been a member of Blaney's No. 1 Boy Wanted company. Later he played the principal comedy part in E. E. Rice's production of The Ballet Girl, and was very successful.

Warren Conlan is in town after a successful season in his legitimate repertoire. His next tour will begin in September or October.

O'Hooligan's Wedding will begin its fifth season on Sept. 5, in Chicago. The company will have new scenery by Milt J. Slemmen, new first act by Frank Dumont, and new paper. Time is now booked almost solid by Manager Phil Ketchum.

Mrs. Jennie June-Croly slipped on the waxed floor of a Twenty-third Street dry goods shop last Thursday and injured a hip.

John W. Isham and Edward Corbett will direct the tour next season of Arthur K. Deagon in Mr. Corbett's play, Jap Van Damm.

One is soon forgotten in this world—one who does not advertise.

David Holden was held last week in $500 bail to answer charges of obtaining theatre tickets under false pretenses. He was arrested at the Lyceum Theatre on Friday.

The Lambs' Club minstrel tour closed at Wallack's Theatre on May 30. The receipts of the tour are said to have been $61,000. and the net profits about $37,000.

Arrangements have been made by which Thomas Q. Seabrooke, confined in Ludlow Street Jail, this city, for non-payment of alimony, may leave the jail, in custody of a deputy sheriff, to seek engagement.

Charles Chamberlain has presented to the American Dramatists' Club a valuable collection of important first-night programmes, beautifully bound. The club has accepted the gift with becoming gratitude, and is open to further evidences of admiration.

Suit has been brought against Charles E. Schaffner, manager of the American Opera company, at the Star Theatre, in behalf of Frances Archer, who claims that she was discharged without the customary two weeks' notice contrary to the terms of her contract. She will be represented by Attorney M. Strassman at trial on June 13.

Managers have not time to see everyone—they make time to read MIRROR advertisements.

Charles Thropp, having closed with Blue Jeans, is in town. He made a strong hit as Ben Boone in the play.

The role of Sergeant Sulpice in The Daughter of the Regiment, given by the Jaxon Opera company at the Grand Opera House, Brooklyn, during the week of May 23, was sung by Mr. Gough, and not by Frank Celli, who was cast for the character on the programme.

T. J. Boyle, manager of the Memphis and Nashville Theatres, is in town for a brief stay.

Neil Florence has almost entirely recovered from the effects of a severely sprained ankle. His acting as the Surgeon in Shenandoah at the Academy has been at all times spirited and effective.

Burr McIntosh has departed for Cuba as war correspondent of *Leslie's Weekly*. He will secure sketches for scenery and models for properties for the new production, The War Correspondent, in which he is to star next season under the management of Harry Doel Parker.

A much needed rest without a MIRROR card may mean a rest not much needed next season.

Stuart Robson left town Saturday for his new Summer home at Highlands, Neversink, N. J., where he will enjoy the months of June and July. The new play by Augustus Thomas in which he will open his engagement at Wallack's is, as yet, unnamed.

Harry Rogers returned to his home in this city, having closed a prosperous season with A Stranger of New York. Mr. Rogers made a hit in the character of I. Collier Downe, and has been offered the same part for next season. He has also received an offer to star in a new farce-comedy.

James A. Herne will make the initial production of his new play, The Reverend Griffith Davenport, early in December.

No better investment could be made in these at liberty days than a MIRROR card.

AT THE THEATRES.

Fifth Avenue—Divorcons.

Sardou's comedies are probably his only works that will survive. When the repulsive melodramas, La Tosca and Gismonda, have passed into oblivion, Les Pattes de Mouche, Dora, and Divorcons will continue to hold the stage.

Sardou has never aspired to be anything but a "contemporary" playwright. Brander Matthews and other American critics have poked fun at him, calling him a "barometer dramatist." Professor Matthews has traced the connection between the atheistic movement and Daniel Rochat; the political reaction and Rabayas; the MacMahonite wire-pulling and Le Bourgeois de Pont d'Arcy. Divorcons took Paris by storm when everybody was discussing the probable consequences of the Divorce Bill of M. Naquet.

Mrs. Fiske's revival of Divorcons is timely. At this season of the year, a serious play is an unmitigated bore. The gay brilliant comedy of Sardou is precisely the right theatrical diet for June. Last night's audience welcomed it with the most unequivocal relish. There were curtain calls after each act, and the players were forced to bow acknowledgment of the hearty plaudits.

As usual in every production by Mrs. Fiske, there was the most absolute subordination of player to play. Mrs. Fiske herself by the consummate exercise of her art compelled her audience to forget that she was simulating the various moods of Madame Des Prunelles, and each actor in her support caught this spirit of self-effacement and played his part with absolute unconsciousness of the presence of an audience.

By right of temperament, Frederic De Belleville took possesion of the part of Des Prunelles, and played it with the most perfect delicacy and finish. Max Figman's Adhemar had all the advantages of make-up and consonant personality. Clavignac, a role inevitably slurred heretofore, became a personage of consequence in the hands of George Trader; and Wilfrid North as the Commissary of Police was equally authoritative in his treatment of a subordinate part.

If Nick Long, during his many years before the public as a character actor, had done nothing else, his new origination of the character of Sardou's waiter would entitle him to his full meed of histrionic glory. He presented an Italian version of the part and played it with a sense of personal relish that was altogether delightful.

Sydney Cowell was the type of French widow that Sardou had in mind when he sketched Madame de Brionne, and Harriet Sterling furnished a good companion picture as the mannish Mlle. de Lusignan. The two servants were cleverly sketched, with deft individual touches, by Frank McCormack and Dorothy Chester.

Handsome new scenery was provided for the revival by Frank E. Gates and Edwin A. Morange.

T. W.

Columbus.—The Banker's Daughter.

A revival of Bronson Howard's play, The Banker's Daughter, was accomplished last week by the Harlem wing of the Mordaunt and Block Stock company, at the Columbus Theatre.

In the years that have passed since The Banker's Daughter was written, there have been many strides forward in the art of playwriting, and Mr. Howard's play now seems hackneyed and old fashioned. However, the audiences were appreciative, and the play received a fairly good interpretation.

Blanche Walsh, if not quite so well suited to the role of Lillian Westbrook as to some others in which she has appeared, was, nevertheless, sincere and forcible.

Edgar L. Davenport, whose work is constantly improving, was effective as Harold Routledge, the artist. Frank Mordaunt, whose forte is character parts, was rather disappointing in the "straight" role of John Strebelow.

Berenice Wheeler, as a gossipy society woman, and Louise Rial, as the Fannie Holcomb, did satisfactory work. Aubrey Boucicault, as the Count de Carojac; Frank Doane, as George Washington Phipps; Fraser Coulter, as Lawrence Westbrook; Donald P. Bowles, as De Montvallais; Theodore De Vere, as Doctor Watson, and Leona Luke, as Lisette, all were pleasing.

The company continues popular with the Harlemites, and good business reigns.

The company in Captain Swift faced its usual large and enthusiastic audience at the Columbus last night.

Edwin Arden made a dashing figure as the interesting bandit, and played the final scenes with a strong, nervous energy. Mabel Bert, who made her first appearance with the company as Mrs. Seabrook, gave a dramatic portrayal of the unfortunate mother. Verner Clarges, also a newcomer, played with skill and finish. Edward Abeles, Louis Massen, Mena Ring, Berenice Wheeler, and others in the company distinguished themselves by their clever work. The play was well mounted.

Next week, Jim the Penman.

People's—Shadows of the Past.

Shadows of the Past, a dramatized version of Tom Sawyer, Mark Twain's novel, was produced at the People's Theatre last evening before a good house.

It is one of the end of the season productions, possessing only indifferent merit.

Martin J. Dixon in the dual role of Boggs, the grocer, and Lusher Stubbs, a drunkard, did excellent work in both of the widely different characters. Jessie Wallack made a very good impression as Becky Stubbs, and introduced some patriotic songs with good effect. Acceptable performances were also given by Charles R. Crolius, Charles E. Fisher, Adele Crolius, John S. Marr, Jefferson Lloyd, Harry Brinsley, and Mrs. F. Gonzalez.

Last week The Cuban's Vendetta was the attraction. This drama, or at least its substance, is well known and liked by the East-siders, who endorsed its merit some seasons ago when it was called The Vendetta. David K. Higgins, the author, has changed its scene of action to Spain and in divers other ways brought it up to the times. Mr. Higgins is a skilful playwright with a quick eye for the needs of the particular class of playgoers to whom he appeals.

As much cannot be said for his talent as an actor. Last week he essayed the hero of his play. An Italian sculptor with a Cuban mother is the sort of personage that could scarcely fail to win the approbation of a popular audience. But Mr. Higgins, by his hard, stiff, matter-of-fact treatment of the role, robbed it of his rightful charm and picturesqueness. In declaiming the patriotic speeches of the part, however, he was vehement enough to satisfy his hearers.

Margaret Raven, Marie Kenzie, George H. Ricketts, J. B. Cooper, and Van Kenzie sustained the other principal parts in the representation.

American—The Bohemian Girl.

At the American Theatre last evening, before a large audience, the Castle Square Opera company presented Balfe's ever-delightful opera, The Bohemian Girl. Grace Golden made a most tuneful and sprightly Arline, Lizzie Macnichol an uncommonly attractive Gypsy Queen, Joseph F. Sheehan a manly, sweet-voiced Thaddeus, William Broderick a splendid Count von Arnheim, and Arthur Wooley a capital Florestine. Douglas Flint, who appeared with this company for the first time since his engagement at Daly's in The Circus Girl, sang and acted well as Devilshoof.

The opera was prettily costumed and carefully mounted, and the stage was managed excellently, the large chorus being handled with consummate skill.

The spectacular revival of The Black Hussar played to crowded houses last week. Douglas Flint and William Wolff alternated successfully in the role of Hackenback, in which De Wolf Hopper disported himself with such comic results some years ago. Thomas H. Persse as Helbert and Edith Mason as Minau sang and made love to each other very effectively.

Gertrude Quinlan and Ruth White appeared at alternate performances in the part of Rosetta, and both won favor with their respective audiences. Arthur Wooley as Piffkow and Bessie Fairbairn as Barbara assisted substantially in keeping the humorous ball rolling.

The roof garden was opened on Monday night of last week, and will remain open for the rest of the Summer. No extra charge is made to persons attending the operatic performance who wish to visit the roof garden between the acts or otherwise.

Star—Pinafore.

Pinafore was the bill of the American Opera company at the Star Theatre last week. Fanny D. Hall sang the role of Josephine fairly well, but lacked animation. Carrie Godfrey was a good Little Buttercup, and Edith Murilla an attractive Hebe. James A. Sturges was a conventional Dick Deadeye. Henry Vogel's bass voice was heard to advantage as Captain Corcoran; James B. Bradley was satisfactory as Ralph Rackstraw, and J. W. Kingsley as Sir Joseph Porter, James B. Sturgess as Dick Deadeye, and Frank B. Molten as Bill Bobstay did not offend. Georgia Bryton, as a midshipmite, did a clever hornpipe. The chorus showed improvement over its previous work, and the settings were adequate.

The vaudeville, which is an important and popular feature of the programme, included Harry Dickerson, in some comic songs; Gus Pixley, whose "Whistling Coon" song made its usual big hit; Herr Von Palm, the lightning oil painter, and Georgia Bryton, who is in her fourth week here, and wins the house with her songs.

The company closed its season on Saturday night, although The Mascot had been announced for this week. Bad business is said to have been the cause.

Herald Square—A Celebrated Case.

The Herald Square Theatre Stock company revived A Celebrated Case on May 30 before a crowded house, and continued it all the week to large business. The powerful romance was excellently presented, the costuming and mounting being in the main adequate, and the numerous cast playing in commendable unanimity.

Edwin Arden gave a capital performance as Jean Renaud; Una Abell was a sweet, beautiful and capable Adrienne; Louis Massen, a picturesque De Mornay; R. F. McClannin and Effie Germon, admirable as the Duke and Duchess; Annie Clarke, a finely artistic Chanoinesse; Olive Oliver, a winsome, sincere Valentine; Hannah Ingham, an excellent Madeline; Edward S. Abeles, an effective Raoul, and Charles Stanley an amusing O'Rourke.

The lesser roles were well played by Robert McWade, Jr., J. F. Cook, Robert Sutherland, J. Gilmore, Alice Toland, Grace Barton, Lizzie Galloway, Bella Doré, Agnes Lander, and Baby Lil.

Harlem Opera House.—Amorita.

The second week of the Steindorff Opera company, at the Harlem Opera House, began with a special matinee Memorial Day. Czibulka's dainty opera, Amorita, was the bill for the week.

Louise Hepner made her debut with the organization in the role of Angelo, and sang and acted with taste, besides making a charming picture. Maud Hollins was attractive as Amorita. J. Aldrich Libby and Harry Brown, both newcomers; Nettie Lyford, George C. Boniface, Jr., and the other members of the company were in good form. The chorus showed careful drilling, and sang well. The costumes, scenery, and effects were satisfactory.

The Steindorff Opera company, in an elaborate production of Strauss' popular opera, Die Fledermaus, drew a large audience last night. The production was given with the usual careful attention to detail, and principals and chorus sang well and played with vivacity.

At Other Houses.

ACADEMY OF MUSIC.—This is the last week of Shenandoah.

MANHATTAN.—Warmer weather seems not to affect the attendance at 'Way Down East.

CASINO.—Erminie is doing very large business.

HERALD SQUARE.—Diplomacy was so successful here two weeks ago that the Mordaunt and Block Stock company are presenting it again this week. A good house attended the performance Monday evening. There were three new faces in the cast, Annie Clarke, Una Abell, and Alice Toland replacing Marion Abbott, Lilla Vane, and Mena Ring, respectively.

The Little Minister is at the Garrick, and The Moth and the Flame at the Lyceum.

CUES.

Manager Harry Powers, of Hooley's Theatre, Chicago, was in town last week arranging for improvements in his house.

LENOX LYCEUM REOPENED.

The Lenox Lyceum, at Madison Avenue and Fifty-ninth Street, was reopened on Saturday evening, under management of Rudolph Aronson, with a promenade concert by the Banda Rossa, conducted by Eugenio Sorrentino. These concerts are to be continued each evening, and, if the attendance of Saturday may be taken as a promise of the crowds to come later, Mr. Aronson's latest venture must prove a great success.

Everything has been done to make the Lyceum attractive. The large auditorium has been fitted with tables and chairs around which a wide promenade circles, the boxes being fronted with tall palms and flowering plants. The palm garden has been arranged as a pleasant lounging place where substantial refreshment will be served at prices appealing to the popular purse.

The Banda Rossa needs no praise, as its excellent playing has been enjoyed and commended here before.

ENGAGEMENTS.

Marion Berg succeeded Gertrude F. Quinlan in the role of Jennie Buckthorn in Shenandoah at the Academy of Music last evening.

Thomas McLarney to play Colonel Murdoch in Cumberland '61.

Arthur Forrest, re-engaged as leading man by Richard Mansfield for the coming season.

Emilia Bartoletti, the dancer, for a Summer season of fourteen weeks at Duluth, Minn., in Richard T. Brown's successful Swedish play, Ole's Incog.

Laura Clement re-engaged for Henry Miller's company.

Mabel Taliaferro for Chauncey Olcott's company.

Amy Miller with Messrs. Hoyt and McKee.

George Edward Bryant re-engaged for E. H. Sothern's company.

Estelle Mortimer with N. C. Goodwin.

Orrin Johnson and Edith Crane with the Syracuse Stock company.

Joseph Williams with Under the Red Robe.

Mary Davenport with Bartley McCullom's Stock company at Cape Elizabeth, Portland, Me.

Frank Doane, by Mordaunt and Block for the comedy part in The Ragged Regiment, which will be produced at the Herald Square Theatre on June 20.

W. F. Rochester, who made a success as Jamie Soutar in Beside the Bonnie Brier Bush, by W. T. Carleton as principal comedian for Uhrig's Cave, St. Louis, for the Summer season. Mr. Rochester has signed also with Frank L. Perley for next season with the Alice Nielsen Opera company.

C. F. Hamilton re-engaged as manager of the Walker Opera House, Champaign, Ill., for next season.

W. J. Ferguson has signed with Manager F. Ziegfeld for the leading comedy part in the opening production at the Manhattan Theatre on Sept. 3.

Charles Dibdin Pitt for the light comedy with the Grand Opera House Stock, New Orleans, La.

Jennie Reiffarth for Casey's Wife, the new comedy to be managed next season by Fred Peel.

Harry Levey goes with the Byrne Brothers new production Going to the Races. This is his sixth year with these managers.

The following additional engagements have been made for the Byrne Brothers Going to the Races company: Alice Neal, Kate Benneteau, Ed M. Dresser, Charles Harlow.

Evelyn Selbie to originate the leading heavy in Remember the Maine next season.

Norman Hackett, for leading juveniles with the James-Rhea-Warde company for next season, and with William Owen for the Summer.

John Keefe, having closed with Ward and Vokes, to play Josiah Crane in A New England Home, under management of Frank W. Nason.

Harry G. Carleton was specially engaged with the McKee Rankin company at Buffalo and Philadelphia for Svengali in Trilby.

The complete company for What Happened to Jones, opening at the Montauk Theatre, Brooklyn, Aug. 29, comprises George C. Boniface, Jr., Anna Belmont, J. W. Cope, Kathryn Osterman, Gerald Griffin, Mrs. E. A. Eberle, Frank Currier, Helen Bell, H. F. Robert, Florence Robinson, Lewis Newcomb, and Ada Craven.

For the Lyceum Theatre Stock Opera company, Memphis, Tenn.: Robert C. Brinkley, proprietor; Will J. Brinkley, manager; Daniel Young, stage-manager; Alice Holbrook, Charles J. Campbell, Arthur Seaton, Daniel Young, Thomas White, Thomas Baker, Messrs. Breil, Condit, Moore, Grappel, Stanley, Misses Dufre, Haron, Clairmont, Cameron, Thomas, Young, Hall, Cobb, Grey, Gorgen, Fuller, Wilkins, and Thurston; Frederick Intropedi, musical director.

W. R. McKey, re-engaged for the Sheriff in Pudd'nhead Wilson.

Frank Worthing, for Viola Allen's company.

Lotta Linthicum, for Charles Coghlan's company.

Paul F. Nicholson, Jr., of the Mimic Four, for the Alice Nielsen Opera company.

John Ferris, for William Morris' Under the Red Robe company.

E. W. Thomas, by Daniel Frohman, returning from Europe in September for rehearsals.

Beatrice Earle, leading woman for Himmelein's Ideals.

L. P. Hicks, re-engaged for Roland Reed's company.

Margaret Kenmare, Helen Remsen, and Charles Halton, graduates of the American Academy of the Dramatic Arts, for Under the Red Robe next season, Miss Kenmare to play the lead.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

ON THE DEATH OF KEENE.

A broken sceptre and a tarnished crown,
A gaunt, bare throne with faded tapestries,
And over all the solemn hush of death.
The King comes not—comes not as Richard came,
Third of his dynasty but first in crime;
Nor as the Bourbon zealot, weak in all
Save evil, with one foot tottering in the grave,
The other mangling earth's fair flowers; nor yet
As that sly priest who bore a heavy cross
Whereon to crucify his foe. Instead,
Death comes as Prompter, with finger on his lips,
Enjoining silence. Sceptre, crown and all
Are swept aside, whilst on a bier the last
Though scarce the noblest Roman of them all
Lies slumbering in his shroud!

ROLLIN CUTTER.

Cincinnati, June 2.

THE WHITE SQUADRON DIFFICULTY.

The White Squadron closed at the Grand Opera House last Saturday, and rumors of unpaid salaries and unfulfilled promises are in the air.

Edwin Barbour, who with James E. Moore was the managerial sponsor of the revival, gave a MIRROR representative the following explanation of the troubles attending the production:

"We revived The White Squadron the last week in April at the Star Theatre, where our business was so good that we decided to send the piece on tour. Manager Pitou heard of our week's business, and when he was approached by Jack Ferris for a date for Northern Lights, he said: 'Why not put the Squadron on for a run? I am confident it must do business at my house.' Accordingly a deal was consummated by which Mr. Pitou was to take the first $600, and Mr. Moore and myself, who made the production, were to share with him on all subsequent takings.

"Robert Hilliard, who was working for us on a percentage of the gross, had during the road tour of the piece received his salary Saturday nights. When we opened at the Grand Opera House some back salary was due Mr. Hilliard, Mr. Bowser, Mr. Haynes, and Miss Pierson. This indebtedness amounted to $175, which we paid off on Tuesday. Business fell far below expectations, and on the Monday following—Decoration Day—Mr. Hilliard refused to go on till he had been paid $196. If we played a third week he agreed to work for nothing. Mr. Hilliard's proposition seemed to us unreasonable, as there was no earthly reason why we should make him a preferred creditor. After consulting with Mr. Pitou we decided to dismiss the Monday audience and close then and there if Mr. Hilliard persisted in his demand. We were on the point of announcing that there would be no performance, when Mr. Pitou, calling the company together, told them that he would not demand the first $600, as per contract with us, if they cared to play the week out, dividing the receipts with him *pro rata*. This proposition was accepted by the company, and William Harcourt was appointed to look after their interests. On Saturday night the division of the receipts gave each member of the company two-thirds of one week's salary.

"Mr. Hilliard's stand in the matter was perfectly justifiable, and I do not blame him for demanding all the money that he was entitled to. But, in view of our very bad business at the Grand Opera House, I believe that Mr. Moore and myself did all that was possible to meet our financial obligations."

SAID TO THE MIRROR.

COLONEL T. ALLSTON BROWN: "The excerpt in THE MIRROR from the Pittsburg *Dispatch* about Uncle Tom's Cabin was taken bodily from my 'History of the New York Theatres.'"

W. J. JOSSEY: "Noting that Lincoln J. Carter contemplates producing a naval drama, using for his principal scene the wreck and explosion of the *Maine*, I beg leave to call attention to the fact that in THE MIRROR a few weeks ago I gave notice that I had in hand a play dealing with the same subject. It was produced May 21, at the Columbia Theatre, Boise, Idaho, which production, in addition to my application for copyright, gives me a prior claim to the scene for dramatic purposes."

HARRY ST. ORMOND: "The recent testimonial to E. E. Zimmerman at the Manhattan Theatre netted the beneficiary about $700—one-half the sum which we had hoped for. The performance was an artistic success, and everyone connected with the benefit worked zealously to make it such."

RICHARD DORNEY: "The supplementary season of operetta at Daly's Theatre terminated June 4. We now take The Circus Girl to Hooley's, Chicago, where we look forward to an exceedingly prosperous run."

WILL J. BLOCK: "The stock company will reopen at the Columbus Theatre, Harlem, on Aug. 23. This season's venture, which has been somewhat in the nature of an experiment, met with first-rate success. I shall remain in this city and my partner, Mr. Gray, will give his personal attention to A Parlor Match, which we send out together. My legal battle with Messrs. Mathews and Bulger will be fought the first day they appear under any other management but mine. The validity of their contract with me will be fully tested."

EDWARD C. WHITE: "During the week of May 30, I learn, the Sam Pitman company pirated On the Wabash at Elmira, N. Y. On the Wabash was originally produced by me in Hoboken, N. J., on May 3. I had a notice and warning to that effect in THE MIRROR, issue of May 14. I mailed a copy of that notice to every manager of a theatre in the United States. If this company attempt further infringement, I shall proceed against them and the local manager who permits any presentation of On the Wabash other than that written by Joseph Arthur and controlled by me."

J. J. ROSENTHAL: "It is strange to me how some managers who are considered reputable will lend themselves to disreputable business. The Woodward Stock company recently produced at the Creighton Theatre, Omaha, a play called What Happened to Smith. Was not this plainly an attempt to make capital out of the popularity of What Happened to Jones?"

HENRY E. DIXEY: "My voice is gaining daily in power and strength, and one of these nights I am going to surprise the audience by singing the music of Ravennes. The critics have been most kind in commenting upon my acting of the part, and I hope before Erminie is withdrawn that I can show them that I can sing the part as well as act it."

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Herewith is published an excellent portrait of Frank Oakes Rose, who has been for the past season, stage-director of the stock company at the Grand Opera House, Philadelphia. In this

position Mr. Rose has given new proof of his ability to devise and manage the most elaborate and realistic stage productions. During the season he has staged Rosedale, Shenandoah, Tour of the World in Eighty Days, and The Red, White and Blue, in Philadelphia, and Shenandoah at the Academy of Music in this city, all of which have received well deserved praise for their realism and effectiveness. The battle scenes in Shenandoah and Across the Potomac are marvels of stage craft, employing a large number of men whose work shows the drilling of a master hand, capable of making really tolerable actors out of supernumeraries.

Mr. Rose has had long experience in the management of spectacular productions, having been for several years director of the Pain Fireworks spectacles at Manhattan Beach and elsewhere. The reproduction of the bombardment of Manila, to be given at Manhattan Beach this Summer, will also be entrusted to him, and will add, doubtless, another to his many successes. Mr. Rose's connection with the stage began in 1865. He was for many years a leading actor, supporting among other stars Charles Fechter and Lawrence Barrett.

* * *

The Théâtre Français Stock company, Montreal, presented As in a Looking Glass week of May 23. Florence Roberts was a capital Lena Despard, and the female comedy role was taken splendidly by Nellie Callahan. Harrington Reynolds was all that could be desired as Captain Jack, Francis Byrne as Alfred Balfour was excellent, and special mention should be made of Walton Townsend as Lord Daisey. With Thomas J. McGrane, Harry Mack, and John Smiley no fault could be found. The company disbanded on May 28. Harry Mack left to manage the Palm Garden Theatre, Coney Island. John Smiley went to his farm at Woodhaven, L. I. He is a Lieutenant in the militia, and expects to be called to the front. Walton Townsend went to New York, where he will probably play the role of President Lincoln in the forthcoming revival of The Ensign at the Herald Square Theatre. Francis Byrne left for Peak's Island, Me. He will play the juvenile roles at the Gem Theatre there. Nellie Callahan will spend a few weeks in Montreal, going thence to New York and Philadelphia, and then to her home at Pittsburg. Marion Kilby will summer with friends near New London, Conn. Thomas J. McGrane sailed for Liverpool, June 6. He will spend a week in Dublin, his home, and a week in London, returning to produce a pyrotechnic show at Hamilton, Ont. L. C. O'Brien will enjoy Canadian country life until July, when he will go to New York. Stage Manager Drew Morton will stay in Montreal to look after the stage-management of the vaudeville at the Français for a few weeks, while Mrs. Morton (Dora Norman) will visit Toronto. They will make a short trip to England later. Harrington Reynolds, after visiting Toronto and New York, will go abroad for the Summer, and will return to the Français next season. Florence Roberts will be the guest of friends at Long Branch. Katherine Angus will spend the hot months with her family at Asbury Park. Editha Vaughn will go to Sheffield, England, to visit her aunt. The theatre will remain open for a short time, high class vaudeville being presented. Manager W. E. Phillips issued at the final performance a handsome souvenir, giving portraits of the members of the company and a list of the plays presented. Thirty eight plays were given in as many weeks. After the performance a supper was given to the gentlemen of the company by Stage Manager Drew Morton, at which a most enjoyable time was passed. The following afternoon, Manager Phillips gave a luncheon to the entire company and a few friends. Toasts were drunk, and good luck was wished to everyone. The platform at the railroad station was crowded with friends of the company, and the train moved out amid cheers and waving of handkerchiefs.

* * *

The eight weeks' season of the Cummings Opera company at the Princess Theatre, Toronto, will close on Saturday. Success has attended the venture from its commencement and Manager Robert Cummings has determined that a supplementary operatic season shall follow his dramatic season each year. The box-office receipts of the opera company are said to have been greater than were those of the dramatic company that preceded it. During the Summer the Princess will be completely redecorated and refitted in readiness for the opening in August of Mr. Cummings' new Stock company.

Manager and Mrs. Cummings (Nettie Marshall) will spend a few weeks' vacation in Europe.

* * *

Battery B, a war drama, by Charles Walcott Russell, was successfully produced last week by the stock company at the Van Curler Opera House, Schenectady. Kendal Weston was admirably suited to the leading role and also devised some beautiful stage pictures. Rose Stahl as Kate Preston, made a fine impression. Others who were especially successful were Thomas Bridgeland, Charles Russell, Emily Wakeman, Julia Dean, Charles Fleming, John Alden, and George Mack. The company has made a decidedly good impression and has had several offers to move to larger cities. Much of the success of the organization is due to the excellent taste with which the plays are mounted. Professionals that have seen the company say that it is most capably directed by Mr. Weston.

Caroline Cook, Julia Dean, and Rose Stahl, of the Weston Stock company, are the recipients of much social attention. Thomas Bridgeland, formerly with Augustin Daly's and Julia Arthur's companies, has made a strong individual hit with the Weston company.

* * *

The Castle Square Theatre Stock company are presenting this week An Enemy to the King. This is the first production of this romantic drama by any company other than E. H. Sothern's.

Frances Drake, the new member of the Castle Square company, has received several offers from Manager Sam S. Shubert to return to Syracuse and join his company there. She has been compelled to refuse them, and also to abandon her usual Summer tour.

The scenic productions at the Castle Square Theatre are marvels of beauty. Manager Emery has a jewel in "the man on the paint frame."

Nita Allen has been visiting some friends in the Castle Square company.

* * *

The Avenue Theatre Stock company, Pittsburg, gave The Arabian Nights last week. Laura Almosnino, Adelaide Fitz Allen, Alice Butler, Ernest Hastings, and Hugh Ward had congenial roles, and were very well received. The stage management of W. A. Whitecar has received high praise from all quarters. This week the company presents East Lynne.

* * *

Ralph E. Cummings has re-engaged Julia Hanchett for his stock company, for a period of three years. Miss Hanchett has been playing character roles in Mr. Cummings' company during the past season, and has won many admirers, both in Toronto and in Detroit, by her excellent work. Another re-engagement in the same company is that of Harry Glazier. Mr. Cummings will operate two companies next season, one at Detroit and one at the Cleveland Theatre, Cleveland, Ohio. The Cleveland company will be devoted almost entirely to elaborate productions of standard dramas and melodramas. Mr. Cummings will direct both companies and alternate in Cleveland in the leading roles with Mr. Glazier, until the opening of the Lyceum company in Detroit. The Detroit company will be devoted to presenting high-class comedies. Other important engagements in Mr. Cummings' forces are Blanche Douglass and John J. Shaw, who have already been with the company for the past three years.

* * *

At the Saturday matinee of A Celebrated Case, by the Columbus Theatre Stock company, May 28, some draperies used in the stage setting caught fire. Hannah May Ingham, who appeared as Madeline Renaud, seized the burning cloth with her hands and smothered the flames. The audience applauded her uproariously, and she continued her performance. One of her arms, however, was painfully burned, and a physician had to be summoned to dress it.

The Mordaunt and Block Stock company, at the Herald Square Theatre, will produce The Ragged Regiment, a play written by R. W. Stephens and dealing with the present war.

* * *

Frederick Webber, late leading man of the Academy of Music Stock company, Rochester, N. Y., is spending his vacation at his home, Cleveland, O.

* * *

Mr. and Mrs. George T. Meech (Lazette Du Brock) will fill a Summer engagement with the Duluth Stock company.

* * *

W. F. Canfield has been engaged for the McCullum Stock company, Peak's Island, Me.

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Robert T. Haines will play leads with the Charles B. Welles Stock company, Springfield, Mass.

* * *

Margaret Mayo is at present scoring a pronounced hit with the Columbia Theatre Stock company, Washington.

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It is the intention of the management of the Mordaunt and Block Stock company to continue that organization at the Columbus Theatre during the coming season. The company has been signally successful thus far.

COMPANIES CLOSING.

Hennessy Leroyle has arrived in Chicago after an excellent season of thirty-four weeks. Mr. Leroyle intended to produce a new comedy next season, but owing to popularity of Other People's Money, he has secured exclusive rights for three years from E. O. Towne. He is contemplating a coast trip next season.

The Elroy Stock company, after a season of forty-one weeks, at Hartford, Conn., on June 4.

Frank M. Wills in In Atlantic City, at Appleton, Wis., on May 19. Mr. Wills is ill at the Gault House, Chicago.

O'Hooligan's Wedding, at Worcester, Mass., on May 28, after its fourth successful season.

The brief engagement of The Isle of Champagne, at the Broadway Theatre, ended in confusion on May 28. The chorus people are said to have been paid a small amount each, and a lawyer has taken charge of their claims against Manager David Biers.

Ada Rehan and Augustin Daly's company, on June 4, at Chicago.

John W. Isham's Octoroons, after a prosperous season of forty-three weeks, on June 5, at the Harlem Music Hall. Mr. Isham has retained all his principals for next season, as well as a majority of the company, and has engaged several new and prominent Eastern artists. The next season's production promises to surpass anything yet attempted in the colored line.

The tour of the Seymour-Stratton company came to an abrupt end at White Plains, N. Y., after a season of three nights.

IN SUMMER PLACES.

John C. Fowler left last Thursday to spend the Summer at his country home, Otisco Centre, N. Y. He will return on September 1 to open the season.

Ernest Lamson and John Daly Murphy, after a few weeks' rest in Michigan, have returned to their homes in Chicago.

Max Bleiman, of the Herald Square Theatre, left with his family for Long Branch, June 1, to spend the Summer.

Hilda Vernon is spending the Summer with relatives at Takoma Park, D. C.

Charles T. Dazey is visiting friends at Paris, Ky.

Vivian Townsend is at her home, Cobleskill, N. Y.

Mr. and Mrs. Menifee Johnstone (Belle Stoddard) are spending the Summer at Red Bank, N. J.

Mr. and Mrs. Harold Russell (Ada Dwyer) will summer near Salt Lake City.

Mr. and Mrs. John A. Himmelein are at Kelley's Island, Lake Erie, for the Summer.

John J. Donnelly will again spend his Summer vacation managing the Cayuga Lake House at Shelldrake, N. Y. Mr. Donnelly has been re-engaged for a managerial position with Daniel Frohman's forces.

Jennie Satterlee is at Mount Clemens, Mich.

Mrs. Richard P. Crolius (Mattie St. John) and children, Allen and Gladys, have closed their second season with James A. Herne in Shore Acres and will spend the Summer with Mrs. Crolius' sister, Mrs. W. S. Hunt, at Peoria, Ill.

Augustus Wolford, late of Shore Acres, is at his home in St. Louis for the Summer.

Mr. and Mrs. E. W. Thomas (Agnes Knights) will sail for Europe this week to rest in Scotland during their Summer vacation.

Walter Perkins will divide his Summer vacation between Maine and the White Mountains.

Canfield and Carleton are resting for the Summer on their farm near Utica, N. Y.

William Gray and Bertie Conway will spend the Summer in Buffalo, N. Y.

Willard Hutchinson will spend the Summer at Montpelier, Vt.

The annual exodus to Europe has begun in earnest. Mr. and Mrs. James K. Hackett (Mary Mannering), Julie Opp and her mother, Alison Skipworth, and Daniel Frohman sailed on Thursday. Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) went on Saturday, and William H. Crane and Boyd Putnam departed on the same day from Boston. Next Saturday Mr. and Mrs. Augustin Daly and Ada Rehan will sail.

Iza Breyer, having closed a successful season with Agnes Herndon, is summering on her father's ranch, "Sleepy Hollow," North Platte, Neb., near Colonel Cody's ranch.

Mr. and Mrs. Giles Shine (Lavinia Shannon) have gone to Washington to spend the Summer with Mrs. Shine's parents.

Eleanor Moretti and her sister, Lillie Rogers, are guests of Ellie Wilton at Whitestone, N. Y.

Marie Biffin, late of A Contented Woman, is forming a party of twelve young women to rent a cottage at Bath Beach, N. Y., for the Summer. In the party will be Alice Campbell, Jessica Duncan, Jennie Jacobs, and Margaret Mayo.

R. B. Millay will spend his vacation with his family in Montreal.

Fanny Addison Pitt, who has been very ill, is rapidly recovering her health at her country home at Port Chester, N. Y.

Anna Boyd sailed June 7 on the *Servia*, and will visit London, Paris and Germany, returning in August to join Hoyt's A Stranger in New York.

Mrs. Catherine G. Foote, a prominent member of the Professional Woman's League, sailed recently for a Summer in Europe.

Rose Stuart has gone abroad for the Summer.

John Albaugh, Jr., has taken up his Summer residence at Long Branch. His stock season at the Lyceum in Baltimore has been remarkably successful both from an artistic and a financial point of view.

Henrietta Crosman is seeking rest at her home in Montclair, N. J.

Helen Blythe has had as visitors at her seaside home at Asbury Park Alan Dale and wife, Adele Ritchie, Blakeley Hall, and A. B. Gordon, of the London *Daily News*. Miss Ritchie, with her mother, will spend the Summer at the Plaza Hotel.

Ethelynn Palmer is spending the Summer at her home, Topeka, Kan.

Evelyn Selbie has gone to her home at Dant, Ky., for a few weeks' rest. She closed with Blue Jeans recently.

REFLECTIONS.

Charles Kent was the only volunteer for the benefit at the Bijou Theatre last Monday night who insisted upon a devotion of a percentage of the proceeds to the Actors' Fund of America. It is to Mr. Kent's credit that he did insist upon this point, although it was not granted.

Ada Rehan will sail for Europe next Saturday.

John Boniface, son of George C. Boniface, is at the front in active service at Fort Preble. He is a sergeant in Company K, 1st Regular Connecticut Volunteers, and the other night directed the firing upon an English vessel believed to be a Spaniard.

Frank L. Perley has returned to town after a short vacation spent near Lake Champlain.

William Calder is negotiating for the production of Under a Mask, a melodrama by Sutton Vane, at Forepaugh's Theatre, Philadelphia, in the Autumn.

Henry Guy Carleton is to deliver the new comedy he is writing for Smyth and Rice early in August. The comedy is in Mr. Carleton's happiest vein, and promises to be one of his best.

Gray, Block and Ranken have taken offices in the Knickerbocker Building. One of their attractions next season will be A Parlor Match. Arrangements are now being made with two leading comedians to play the roles that Evans and Hoey made famous. The Olympia Quartette and other former members of the company have been engaged. Charles E. Evans, while in Europe, will secure several foreign novelties for the production.

C. T. Dazey, of In Old Kentucky fame, has arrived in town from Quincy, Ill., where he has been residing for some time. His stay in New York will not be long.

Martha Morton during her stay abroad is to complete a new comedy for Sol Smith Russell.

The play on which Bronson Howard and Charles Klein are collaborating is not to be finished before next Autumn. Where or by whom this play is to be produced remains a secret.

George J. Appleton, manager of Nat C. Goodwin, is resting at Port Chester, N. Y.

E. M. Bell, who has been the leading man at the Girard Avenue Theatre, Philadelphia, has been engaged by T. D. Frawley for his company for twelve weeks. His engagement for next season with the management of the Girard was closed before the end of its season.

Jeffrey Lewis is soon to start for Californin to play an extended engagement on the Coast, where she has always been a favorite.

Anna Held was taken ill with chills and fever at the Hotel Martin, in this city, last Wednesday, but is now rapidly recovering her health.

It has been rumored about the agencies that Adele Purvis Onri is dead. Miss Onri wishes to deny this statement, being in better health than ever.

Marie Jansen closed her season and returned to her home at Winthrop, Mass., last week. She will pass the Summer there. Miss Jansen has not yet made definite plans for next season.

Appleton & Co. have published a pamphlet containing Richard Mansfield's poems, "The Eagle's Song" and "The Charge of Dargai Gap."

Frederick Paulding has decided to settle permanently in San Francisco. He will appear with the various stock companies and occasionally tour the Coast.

The Amy Whaley Concert company, which has won an enviable note in the West, will visit the East next season. A ten weeks' route is being booked for the organization by the Packard Exchange.

Francis Wilson and Erminie are drawing remarkable receipts at the Casino. The first and second weeks attracted $22,000.

Will S. Rising, who is in Indianapolis, has applied for a commission in the volunteer army, and confidently hopes to receive it.

Lorin J. Howard is playing Thomas Henry Bean in Held by the Enemy at the Great Northern Theatre of Chicago, and his performance is commended. The piece is continued a second week.

Walter Baldwin has closed a contract with Howard and Doyle, of Chicago, to present Held by the Enemy next season.

Billy S. Clifford and Maud Huth will begin their starring tour in A High-Born Lady, by Herbert Hall Winslow, at the Auditorium, Bridgeport, Conn., on September 19. William B. Henry, so long associated with Tony Pastor, will act as road manager and treasurer.

Harry Crandall, who is playing a successful engagement at Bergen Beach, has been engaged by Gus Hill, for one of the principal comedy parts in McFadden's Flats.

Mortimer Martini, late leading man with Frederick Warde, and Mae E. Anderson, daughter of Allie C. Anderson and M. E. Nibbe, were married in Chicago on June 1.

Mrs. Eva French-Smith, the original child in A Celebrated Case when that play was produced at the Union Square Theatre, saw the first performance of the drama at the Columbus Theatre recently. "Little Eva" was only four years old when she played the part, and was a most interesting child. She is now the mother of quite a big boy.

The Electric Show closed at Madison Square Garden on Saturday, having been seen by 300,000 persons in a month.

The long litigation over the Casino property will probably be ended to-morrow (Wednesday) when, if projected arrangements are put through, Henry B. Sire will purchase the lease, and will continue the present management.

Mazie Molyneaux has returned to town after a six weeks' visit at Sylvan Beach as the guest of Jessie May Colton.

It is said that Jane Pierny, a well known French actress, is to establish a French theatre in this city.

George Walker, manager of the Capitol Theatre, Little Rock, and Heuck Opera House, Austin, Texas, is in town for a few days.

Walton Townsend, who has a creditable record as a character actor with the Théâtre Français stock in Montreal, arrived in town yesterday. He is hesitating between two offers for next season.

Lillian De Woolf has returned to Baltimore after a two weeks' vaudeville engagement at the Haymarket, Chicago. She will rest until Autumn, when she will again be leading support to J. E. Toole, making her fourth season with the same star.

The box-office at the Jefferson Theatre, Portland, Maine, was entered by burglars May 31, and the contents of the money drawer abstracted. The amount taken is not known, but it is thought that about $50 was in the drawer.

Amy Ricard, late of the Grand Opera House Stock, Philadelphia, played Madeline West in the Academy of Music production of Shenandoah.

On Saturday, May 29, at the benefit performance for the Cuban poor of New York at the Carnegie Lyceum, William J. Romain gave his clever monologue.

The Ambassador, a new comedy by John Oliver Hobbes (Mrs. Craigie) was successfully produced last Thursday at the St. James' Theatre, London, replacing The Conquerors.

Charles A. Morgan carried off the honors with his songs, dances, and stories at the Kennelworth Bicycle Club smoker, at Philadelphia, last Wednesday.

THE VAUDEVILLE STAGE

A CLEVER SERPENTINE DANCER.

SOLARET.

It is a pleasure to record the success of a performer who has worked against obstacles and has made a hit through the sheer force of her own exertions. Such a performer is Solaret, the pretty, graceful and clever serpentine dancer, who has hit the bull's-eye of popularity and is now in great demand among managers who have their eyes open for the best attractions in the market.

Solaret began her apprenticeship with Elsie Adair, who taught her the elements of the serpentine dance. She does not look unlike Miss Adair, and that lady frequently gave her an opportunity to do some of the simpler dances, so that in a short time Solaret, who is naturally bright and quick to learn, was past mistress of the serpentine dancer's art.

When Elsie Adair went to Japan, Solaret took engagements with several different companies with varying success. Her grace and skill were evident, but for want of first-class equipment in the matter of lights, &c., she was unable to rise very quickly on the ladder of fame. A few months ago she procured a complete outfit, including lamps, cabinet, elegant dresses and everything, including the services of T. J. Clarke, an expert electrician, who had been with Loie Fuller. She made her first appearance at Proctor's, and made an instantaneous hit. Since then she has been steadily employed, and she has received very flattering offers for next season.

There was quite a lively newspaper discussion a few weeks ago between Solaret and Saharet, the clever acrobatic dancer, on account of the alleged similarity of names. When it was explained that the accent in Solaret's name is on the last syllable, the affair was smoothed over, and white-winged peace reigned.

Solaret is a very modest, unassuming girl, who is devoted to her work, and she richly deserves the success which has crowned her efforts.

THEATRES AND MUSIC HALLS.

Proctor's.

Helene Mora, the great female baritone, heads the bill. Charles Kent and Eleanor Barry present a new sketch called Taming A Husband, written for them by Augustus Thomas. The others are Hayes and Lytton, travesty artists; Leo Dervalto, revolving globe performer, Stuart, the male Patti; Vau and Nobriga, comedy duo; J. S. Blackton, crayon artist; the Le Roys, society dancers; Swift and Chase, musical comedians; Drawee and Greville, jugglers; Guilbert, equilibrist, and Thomas J. Hefron, one-legged dancer. Edison's war-graph is retained.

Pleasure Palace.

Laura Joyce-Bell makes her vaudeville debut in a new comedy sketch. Lottie Gilson, "the little magnet," and the Russell Brothers, in their servant girl act, are also big features. The others are Yorke and Adams, Hebrew comedians; Webb and Hassan, acrobats; Crane Brothers, "Rube" impersonators; Adele Purvis Onri, juggler and globe artist; the Silvers, illustrated songs; Carr and McLeod, musical comedians; Williamson and Stone, negro impersonators, Frances Namon, bag-puncher, Edward J. Boyle, vocalist, and Hal James, dancer. The Edison war-graph is retained.

Central Opera House.

Maud Raymond has proven such a drawing card that Manager Fuenkenstein has retained her for a fourth week. She heads a bill including Hodges and Launchmere, Nestor and Bennett, Pearl Haight, Wagner and Arnim, Fred Niblo, Rice Brothers, Hogan and Glenroy, and Etta Victoria.

Tony Pastor's.

The headliners this week are Joe J. Sullivan and Carrie Webber in a sketch called The New Man; James F. Hoey, comedian, and Barnes and Sisson, comedy duo. The others are Foy and Clark, sketch team; the Wood Sisters, vocalists; the Brothers Le Moyne, horizontal bar grotesques, and their bag punching dog; Derenda and Breen, club jugglers; Horace Goldin, magician; the Three Westons, musical act; Wylie and Sanford, comedy duo; Kathryn Pearl, soubrette; Burto, comedy juggler, and Byron and Blanche, sketch team.

Koster and Bial's.

Cook's Tour, which is announced as "a musical melange," written by Joseph Herbert and composed by Max Gabriel, is the feature of the bill. The cast, as announced in last week's MIRROR, includes Josephine Hall, Georgia Caine, Eddie Girard, Joe Ott, Ada Lewis, John Slavin, Jacques Kruger, Daisy Dixon, Crissie Carlyle, Helen Marlborough, May Lavigne, Mabel Montgomery, Beatrice Hamilton, Irene Bentley, Harry Kelly, and John Gilroy. A chorus of one hundred assist, and nine special scenes are shown. The olio is made up of the following stars: Charmion, the trapeze performer, whose road season is over; the Rogers Brothers, German comedians; May Belfort, comedienne; Vetter, mysterious globe performer, and Langslow, sharpshooter on the wire.

Harlem Music Hall.

John Kernell, Juan Caicedo, and Annie Meyers are the trio of headliners. The other numbers are Fields and Wooley, Farnum Brothers, Welby, Pearl, Keys and Nellis, the Nondescript Trio, Kitty Baldwin, and Barry and Bannon.

Sam T. Jack's Theatre.

The new burletta, The Leading Lady, is continued. This week specialties are introduced by Troja, the Washburn Sisters, Jennie Yeamans, the Brothers Fonti-Boni, Emma Carus, Kitty Palmer, and others.

Olympia Roof-Garden.

Imro Fox, who has just returned from Europe, makes his American reappearance. The others are Marguerite Sylva, comedienne; Lafayette, entertainer; the four Emperors of Music; Paulinetti and Piquo, gymnasts; Herbert's dogs; the three Franchonetti Sisters, Carlossa, the marvel, and Frances Lee and a chorus of forty in selections from War Bubbles.

Keith's Union Square.

Robert Downing makes his first appearance in this city as a vaudeville star, in a scene from The Gladiator. Papinta, the myriad dancer, who has just finished a triumphal ten weeks' engagement in Boston, comes here for an extended engagement. The Rossow Midgets are seen for the first time in many months. The others are the three Gardner Brothers, musical comedians; Frobel and Ruge, aerial equilibrists; Fisher and Carroll, Irish comedians; Iler, Burke and McDonald, acrobatic comedians; the Cosmopolitan Trio, comedy sketch; Evans and Vidocq, blackface comedians; Nelson and Milledge, glass put in comedy duo; Eckert and Heck, instrumentalists; Coakley and Huested, dancers; Agnes Baylies, soprano, and Zimmer, clown juggler. The biograph, with up-to-date views, and the Timely Topics pictures are continued.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Rose Coghlan changed her bill and was seen once more in her delightful impersonation of Nance Oldfield. This play gives her a good chance to show her talent in various ways, and her efforts met with great appreciation from the discriminating audiences at Keith's. It is too bad she has not a better leading man than Thurlow Bergen, who has no more animation than a wax figure. Alfred Hudson was excellent as the bluff, blustering father, and scored a hit. Lydia Maverick was fairly good as the maid. John J. Burke and Grace Forrest were seen for the first time here since their return from their extended tour of Australia. Their sketch is about the same as it was when they left, except that several new gags have been added. Mr. Burke's method is quaint and original, and he secures his laughs without much effort. Watson and Hutchings, assisted by Ed Edwards, presented their very funny German sketch, which is full of good points. The turkey carving scene was received with howls of approval. Press Eldridge had a good deal to say about the war, and most of his remarks were very funny. He sang two new songs and scored a decided success. A. O. Duncan's war gags were all good, and his little figures made their usual hit. The marvelous Seymours did some very good tumbling and jumping. Cooke and Clinton, the expert female sharpshooters, proved that they would be very valuable down in Cuba to help pick off Spaniards. They use smokeless cartridges, and the audience is not suffocated. Genaro and Bailey won plenty of applause for their dancing and cake-walking, which grows more complicated every week. The Freeze brothers did their marvelous tambourine-spinning act. They retain their minstrel make-ups, which are hardly necessary in vaudeville. Miles and Raymond were amusing in their sketch, which includes a really remarkable imitation of a baby by the male member of the team. De Villiers, a very pleasant-looking man, did some tricks which are commonly supposed to be possible only to believers in spiritualism. Mortimer and Darrell's "Rube" sketch needs a little more humor. Thayer and Flagg, Raymond and Clarke, and the Timely Topics views were also on the bill. A few new pictures were shown on the biograph, which retains its great popularity.

KOSTER AND BIAL'S.—The Rogers Brothers were the most pleasing features of the bill, and their parodies and gags and war jokes were received with great approval. Delmore and Lee, the daring ladder gymnasts, returned and scored the same success as they did on their first visit. Mary Belfort continued to win applause with her French and English songs. Langslow gave his effective performance of sharpshooting on the slack wire and won applause. Josie De Witt, violinist; Servais Le Roy, illusionist; Bud Snyder, bicyclist, and Madame Vetter and her mysterious globe met with much favor.

PLEASURE PALACE.—Helene Mora, fresh from her Pacific Coast triumphs, was warmly welcomed by her admirers. She was in excellent voice, and her songs were enthusiastically encored. She opened with a simple ballad, and next sang James Thornton's song, "There's a Little Star Shining for You," which made a decided hit. She then changed to the costume of a sailor boy and sang a stirring war song. While she was singing the chorus a panorama was shown at the back, illustrating the bombardment and destruction of Morro Castle in Havana. This song aroused the spectators to a high pitch of enthusiasm, and in response to the applause Miss Mora sang "The Star-Spangled Banner." A Goddess of Liberty holding an electric star in her hand and an American flag, floating in the breeze made by an electric fan, were the effects introduced, and the applause evoked was loud and long-continued. Miss Mora is to be congratulated on her wise choice of songs and the care and attention given to the stage effects, which add so much to their value. Mr. and Mrs. R. J. Dustan, assisted by Mr. Tarleton, Miss Remsen, and Mr. Royston, presented When a Man's Married, the farce in which they have been so successful. Its many good points were appreciated by the patrons of the Palace, and the Dustans and their assistants made a decided hit. Hayes and Lytton presented their Camille travesty, with war gag trimmings, and wound up with their popular Gladiator scene. Their hit was as pronounced as usual, and applause and laughter were frequent throughout the act. Trovollo had a few new war jokes for his wooden figures, and his walking automatons, especially the Grand Army veteran, pleased the audiences immensely. Joe Welch had everything his own way, as a good many of the people who attend the Palace are thoroughly familiar with the type of Hebrew character he portrays so vividly. His success was pronounced and deserved. Burke and Andrus and their kicking mule furnished plenty of fun for the children, and some of the grown folks enjoyed them too. Good sketches of various kinds were done by Conroy and McFarland, Mazus and Mazette, Boyce and Black, and Howley and Leslie, Mlle. Flora was funny as the tough girl on the wire; Maziotta played sweetly on the musical glasses, and several new views were shown on the war-graph.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The season closed on Wednesday evening, June 1, in the presence of a crowded house and much enthusiasm. Pousse Cafe and The Con-Curers were seen for the last time. In the olio were Tommy O'Brien, who did his wonderful "stunts" to the accompaniment of continuous applause; Irene Franklin, who sang some up-to-date coon songs very cleverly, and Allen Wightman, the clay modeler, who proved himself an expert in his line.

OLYMPIA.—The pretty roof garden was well patronized on the warm evenings last week, and the face of Manager Hammerstein was wreathed in happy smiles until the minions of the law disturbed his peace of mind on Wednesday. War Bubbles, with a good deal of the dialogue and some of the performers cut out, proved a very entertaining spectacle. Lafayette, the versatile entertainer, was at his best when imitating Sousa. Good specialties were given by T. Nelson Downs, Adelman and Lowe, Marguerite Sylva, Watson, Arensen, the Romalo Brothers, and Provo, the clever juggler.

SAM T. JACK'S.—The new burletta, The Leading Lady, ran its second week to highly pleased audiences. The happy combination of farce-comedy and burlesque provides a thoroughly enjoyable light entertainment, and the departure has discovered some admirable dramatic skill in Manager Jack's players. Emma Ward has made a conspicuous success in the title-role, William H. Montague is a capital old man, George Beban proves himself a truly humorous juvenile, and Maude King, Stella Gilmore, and Minnie Cline play excellently in pleasing roles. Gus Bruno, Frank Abbott, and James Thompson give amusing impersonations. Jennie Yeamans has scored effectively as a comedy slavey, and her diverting specialty goes merrily in the strong olio, which included, last week, the Deaves' Marionettes, agile Kitty Palmer, comely Florence Wragland, quaint James Richmond Glenroy, pliable Fatima, and the musical Fonti Boni Brothers, besides the artistic living pictures. New, handsome costumes added attractiveness to the burletta, which is carefully mounted. Gratifying business continues.

HARLEM MUSIC HALL.—John W. Isham's Octoroons put in a week of rattling good business. It was their second time here this season, and they came back with several new people. These included Smart and Williams, a very clever singing and dancing team; the Reese Brothers, adepts at gun twirling and acrobatics. Mattie Wilkes, who has succeeded Madame Flower as prima donna, possesses a remarkably strong voice and a large share of good looks. Assisted by Thomas Carter, she sang "Alice, Where Art Thou?" most artistically. The olio opened, as before, with The Darktown Outing at Blackville Park, which is brimful of bright specialties, and closed with the usual operatic selection. In both solo and chorus work these were very satisfactory. Other turns in the olio were furnished by Madah Hyer, soloist; Kittie Carter, dancer; the Malory Brothers, and Mazie Brooks, musical act, and Belle Davis, comedienne, all of whom were here before, and who were again successful. A cake walk in which all the company joined, was a popular feature of the entertainment, which was most attractive throughout. Managers Hurtig and Tuck have equipped the house with fans, making it most comfortable on warm evenings.

PROCTOR'S.—Lottie Gilson, "the Little Magnet," who has been showing the residents of European cities how serio-comic songs should be sung for several months past, made her American reappearance here last week. She was a trifle nervous on Monday afternoon when she opened, and did not do herself justice until the evening performance. From that time until the end of the week she was the "Little Magnet" we have known for many seasons, and won applause and encores enough to satisfy a prima donna. She introduced a new patriotic song called "Uncover When the Flag Goes By," which made a decided hit on account of her spirited rendition of it. Her other selections included some new English topical ditties and "Elsie from Chelsea," which she sang in German, just to show how she had captivated the stolid Germans in Berlin. Miss Gilson looks as young and buxom as she did when she went away, and has not changed her accent in the least. For this fact alone she deserves a medal. Elita Proctor Otis moved down town from the Palace and repeated her pleasing impersonation of the extravagant wife in My Milliner's Bill. She was assisted by Theodore Babcock and Julia Ralph, and the bright little comedy seemed to please. Fields and Lewis, the original team of "Hot Tamales," who have reunited for a Spring and Summer season, told all the gags they used before they separated, and a few new ones touching on the war question. They created a good deal of laughter, and Lewis' "swell" make-up and jewelry made the matinee girls sigh with great frequency. Mr. and Mrs. Franz Wilczek, the well-known violinists, made their vaudeville debut and scored a decided hit. Their selections were on a popular order, and they were encored. Most of the high class musicians who go into vaudeville make the mistake of playing above the heads of their audiences, but the Wilczeks evidently made a study of the question and gave the people what they thought would please them. Lawson and Ward's smart bicycle act caught on, and their fancy tricks brought plenty of applause. The tramp of the team makes a great mistake in wearing such a freakish make-up. On the occasion of THE MIRROR man's visit, a little child who was watching them turned to its mother and said, "Mama, is dat a monkey on de bicycle?" (This is a fact, and it may encourage Lawson or Ward to reform. Grease paint and whiskers are no longer considered funny, and the public demands talent in their place.) Pat and Mattie Rooney made a big hit in their dancing act, which is excellent, especially Pat's part of it. He is very clever. Others in the bill were Gilmour and Magee, Frances Namon, bag-puncher; Hal James, Emma Francis, the Silvers, the George Brothers, and Dailey and Hilton. Some good views were shown on the war-graph.

CENTRAL OPERA HOUSE.—Maud Raymond continues a prime favorite. Although in her third week, on the night of THE MIRROR man's visit she sang six songs and had an enthusiastic reception. She appeared in a startling red gown that dazzled the eye. The dexterous juggling and shadow-graphing by Clivette was applauded liberally. McNish and Cain contributed an old-time comedy sketch that pleased. The La Velles entertained with eccentric terpsichoreanism. Lillian Hull vocalized attractively. Dryden and Leslie, comedy sketchists; Charles and Lillian Falke, song illustrators, and Edward Hart and Mlle. Bessie were also on the bill. The attendance took an upward spurt, and was large all the week.

TONY PASTOR'S.—The great and only Tony Pastor headed his own bill last week, and scored a big hit with his repertoire of up-to-date songs. The four Cohans were warmly welcomed and kept the audiences laughing heartily all through their sketch, Money to Burn, which has been seen here very frequently, but has lost none of its attractiveness on that account. Josephine Cohan is as light and airy on her feet as a bit of thistledown on the wind, and George's quaint dance steps brought him plenty of applause. The elder Cohans played their parts as effectively as usual. Florrie West, as full of good humor as ever, made her first appearance since her return from England. She sang several new songs, as well as the best ones of her old repertoire, and was encored until she was tired. She made a special hit in a "kid" song, called "There They Are," and another, called "He Was an Indian Prince," was excellently rendered by Miss West. She sang it with a delightful touch of the brogue, and it scored heavily. Olive Berkley appeared in "a military playlet" called Thirty Years Ago, in which she was assisted by Louise Dickson and Clayton Legge. The story deals with the love of a Confederate soldier and a Southern girl. An old mammy falls asleep in an arm chair and dreams that the lover of her young mistress is killed on his wedding night, while the bride-elect stands at a window and describes the battle. When the old woman awakes and finds it was all a dream she is delighted and all three start for the church. It is a rather pretty little play, and Miss Berkeley acquitted herself very creditably. She would do better, however, with some lighter play. Her assistants were capable. Maud McIntyre sang several songs in an original and taking way, and was warmly applauded. Willett and Thorne's company were as funny as ever, and made a big laughing hit in their farce, An Uptown Flat. Irma Orbasany's educated cockatoos were seen for the first time at this house, and their antics proved very pleasing. Others in the bill were Boulden and Griffin, Beeson, Miles and Lulu, Cain and Mack, Blanche Newcomb, Barnet and Learned, Le Clair and Hayes, and George A. Poole, who showed his war picturescope.

HE IS IN IT AT LAST.

J. H. STODDART.

J. H. Stoddart, the veteran actor, has had many tempting offers to enter vaudeville and add his name to the already long list of actors and actresses who have found the continuous plan pleasant and profitable. It was reported several times that he had accepted offers, but the rumors always turned out to be false. It remained for F. F. Proctor to make him an irresistible offer, and so Mr. Stoddart, after many refusals, has finally consented to "do two shows a day."

He will make his vaudeville debut at the Pleasure Palace on June 20, presenting Benjamin Webster's one-act play, One Touch of Nature, in which he has appeared hundreds of times at the legitimate theatres with great success.

His supporting company will be made up of Maude Harrison, Myron Calice, and Irving Chauncey, all of whom are well known and have been identified with leading organizations.

There is no doubt that Mr. Stoddart will make a big hit in vaudeville, as the theatregoers of America, and especially of New York, have a warm spot in their hearts for the actor who has entertained them for so many years.

NEW THEATRE IN SAN FRANCISCO.

Dr. Gregory De Kannet, managing director of the new Alhambra Theatre, San Francisco, is in New York to see after booking artists for his house, and to transact other business in connection with the new enterprise. The house will open about August 1, and will be

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WOMAN'S WILES PRODUCED.

Artemisia Bowen-Durham, who is entering the profession under the watchful eye of Manager Frank L. Goodwin, invited the critics and the public to attend the Harlem Music Hall on Saturday afternoon, May 28, to see her play the principal part in Woman's Wiles, a dramatic novelty by William Young, author of Ganelon, The Rajah, and other plays.

The news had spread around that Miss Bowen-Durham had been so anxious to secure this product of Mr. Young's pen that she had it cabled over here word for word, and enriched the cable companies by several good dollars. It was to be presumed that the play must be of more than ordinary merit, or that Miss Bowen-Durham must have money to melt.

The Harlem Music Hall, while a very pleasant, cheerful place in the evening, is rather dull on a Saturday afternoon, especially when the weather is warm and the windows have to be kept open, so the conditions were not exactly favorable to an auspicious debut. Manager Tuck smiled his sweetest smile, and made THE MIRROR man feel perfectly at home by giving him checks for six box seats, although he was all alone.

The scene of the little play is laid in Algiers, that country of turbans, tunics, and original Fatimas. Abdallah, an Algerian gentleman, is discovered reading a book which describes the wiles of woman. His wife comes in and catches him, and wishes to know what book he is reading. He tells her, and she laughs at the idea of any man professing a knowledge of the wiles of woman. Thereupon he makes a bargain with her, that if he does not say "adeste" whenever she offers him anything, he is to buy her a certain massive gold chain which has attracted her attention in a neighboring jeweler's window. He then goes out, and she begins a flirtation with a stranger on the street, who rushes in. He tells her he is the author of the book her husband has been reading. Of course, woman-like, she decides to make him see that he does not know all about women, and is not as *blase* as he thinks he is. She tries to fascinate him by removing her veil and cloak, and even goes so far as to recline in a graceful attitude on a couch and kick her slipper off. Not until she begins to dance does he melt, and, just as he seizes her, her husband's footsteps are heard. The intruder is obliged to jump into a large chest, which is concealed under a lounge. The husband enters, the wife tells him of her adventure, and hands him the key of the chest. In his rage he forgets to say "adeste," and she begins to laugh hysterically, demanding the chain. He is convinced then that her story of the visit of the stranger was only a ruse to deceive him, and he does not bother opening the chest. He goes out swearing in Algerian; the stranger pops out of the trunk and runs in the opposite direction, while the wily woman resumes the dance which had so fascinated her visitor, and the curtain falls.

It is a novel and original little play, and, with a sumptuous setting and an exceptionally clever actress in the principal part, it would probably enjoy popularity. Miss Bowen-Durham made a very pretty picture in her Algerian costume, and spoke her lines intelligently, but she lacked the fire and abandon necessary to make the part interesting. William Bonelli played the part of the wise man who thought he knew all about women, and John Sutherland was the husband. Both were acceptable.

OPENING OF BERGEN BEACH.

Bergen Beach, on Jamaica Bay, an attractive day Summer resort, was opened for the season on Saturday evening, May 28. The principal attraction of the place, from a theatrical point of view, is the Casino, a pretty little theatre, in which musical comedies and burlesques are presented. This year's attraction is called The Cash Girl, a musical review in two acts, by John Saunders. The first act takes place in a modern department store, with sales ladies, a floor walker, customers, cash girls, and other things. In the second act all the characters are transferred to the Klondike, where they appear as performers in a dance hall. There is very little plot to the piece, but what is the use of a plot in a bright, breezy Summer entertainment, which is as frothy as the waves that tumble on the shore just outside the door of the theatre? The author was wise in not providing a plot, as its absence leaves room for the specialties and other features. The entire piece is far above the average of entertainments of its kind, and reflects credit upon the judgment of Percy G. Williams, the president and manager of the Beach, who knows all about acting and actors, as he has been the leading amateur of Brooklyn for many years. Thomas Adams, Jr., and Thomas W. Dinkins, who manages the Bon Ton Theatre in Jersey City during the Winter, no doubt also had a share in the work of arranging the performance, and their good taste is to be commended. The cast includes four favorite comedy stars, George Leslie, Edna Aug, Harry Crandall, and Vinie Henshaw. Leslie played the part of a lively Klondiker who runs a dance hall in the gold country, and he introduced his eccentric comedy methods and smart dancing with good effect. Edna Aug made a hit as Miss Borough of Brooklyn. She met with an accident in the middle of the week, when her place was taken by Gussie Gardner, who was excellent, considering the short notice she received. Harry Crandall was seen in his German dialect specialty. He was as funny as he always is, and his song about the young woman who studied Delsarte made a big hit. Vinie Henshaw was a fly sales girl in the first act, and appeared in a natty Summer man make-up and also in skirts as a singer of coon songs in the last act. She shared the honors with the others. A boy named Freddie Richards did an acrobatic dance in skirts, which was as good as anything of the kind ever done by any real girl dancer. There were a number of features, including a march of all nations, a song by six Vassar girls, and a grand finale, in which the entire company sang "The Stars and Stripes Forever," with the assistance of a full brass band, while red, white, and blue snow fell from the flies. It was very well done and aroused great enthusiasm. In another pavilion on the Beach James R. Adams and his pantomime troupe presented Humpty Dumpty, and the good old-fashioned piece tickled the children half to death. On the glass-inclosed pier a free vaudeville entertainment is given all day. The performers last week were Bates and Bates, May Taylor, Mack and Elliott, Dan Reagan, Mae Rhea, Reed and Halvers, and Hilda Hawthorne. Those engaged for the current week are Howley and Leslie, Cushing Merrill, Chris Greene, Dot Lathrop, Kline and Clifton, Ada De Mar, Hilda Hawthorne, Mae Powers, and Carrie Hawkes. There are innumerable attractions besides those mentioned, and the visitor to Bergen Beach who cannot find something to please him must be hard to suit.

FAREWELL AT WEBER AND FIELDS'.

An enthusiastic audience which filled every inch of room gathered at Weber and Fields' Broadway Music Hall on Wednesday evening, June 1, to say farewell to the members of the stock company who were closing their season, preparatory to making their first appearance in Chicago. There was nothing but good nature on tap during the entire evening. Every member of the company tried to surprise his companions with some carefully prepared gag or some impromptu remark, and the result was that everybody in the house got their money's worth twice over.

When the final curtain was rung down there were calls for speeches. Joe Weber said a few words, thanking the public for its support. Then Lou Fields told of how the company had intended to present John T. Kelly with an umbrella, but that he had gotten wind of it, and had a carefully prepared speech to deliver at the proper time. In order to fool him they had decided to present him with the pig used in the Con-Curers, which has grown from the little pink-and-white pet, which he was on the opening night, to a big, fat hog, almost big enough to kill. Kelly appeared to be overcome with emotion and the load of bacon, and mumbled his thanks in a confused way. Charles J. Ross, handsome and debonnair as ever, and undisturbed by the interruptions of Peter F. Dailey, thanked the public on behalf of himself and his companions for their constant appreciation of the efforts of the stock company. Sam Bernard then stepped forward, and added his share of thanks in a very sincere way, while Dailey continued his guying. Dailey was last on the list, and he made a witty speech about a $3,000 diamond stud which had been presented to him that day by the girls of the chorus. During Dailey's speech Kelly retaliated for Dailey's guying, but the smiling Peter didn't mind it a bit. After this immense bouquets were handed over the footlights, and when they were distributed the girls wept a few silent tears behind the blossoms, and while the orchestra played "How I Love My Lu" the curtain fell for the last time on Weber and Fields' second season as managers in New York. Both seasons have been very successful, the one just finished particularly so. This is not to be wondered at, as the entertainments have been bright and cheerful, and no expense has been spared to give the public an adequate return for the price paid for tickets. The next season will open early in September.

MUSIC RECEIVED.

Hubert Wilke, the well-known singer, has written two new songs, "Sunshine of Love" and "A Summer's Day," published by the White-Smith Publishing Company. "Manila Bay," a new war song, descriptive of Dewey's victory, written by Charles F. Alsop, is published by the author at Philadelphia. "Hey, Honey, Is Yer Gwine to Win de Cake?" is a new coon song by J. W. M. Vine and F. E. Saville, of Boston. Cline and Friedlander, of Milwaukee, are authors and publishers of a sentimental ballad called "My Darling Little Lulu." The University Publishing Company, of New York, have lately issued "Counting Baby's Toes," "There's Another Bright Star for Old Glory," and "The Cradle Boat," all by John Keynton. "I Was Dreaming," by Aug. W. Juncker and Arthur Rigby, is a high class ballad, published by Arthur F. Cate, of Des Moines, Iowa. The National Publishing Company, of Kansas City, have recently issued a war song called "Remember the Maine," by H. Coon and Viola Turner-Coon. Arthur Trevelyan's song, "Entre Nous," is published by George L. Spaulding, of New York City.

LIZZIE RAYMOND FANCY FREE.

A number of the New York papers a few weeks ago contained accounts of the forthcoming marriage of Lizzie B. Raymond, the popular serio-comic. A letter received last week form Miss Raymond and dated at Los Angeles, Cal., May 26, requests THE MIRROR to deny the rumor of her intended marriage. Miss Raymond says in part: "I wish you to deny the rumors of my marriage. I am still a single lady, and am making a terrific hit on the Coast. After engagements in Omaha, Chicago, and St. Louis, which will finish my continuous season of forty-five weeks, I shall go to Mount Clemens, Mich., with my sister, to enjoy a much-needed rest." THE MIRROR will print no more rumors of Miss Raymond's matrimonial intentions unless it is notified by the lady herself that she intends once more to don the silken fetters.

GEORGE FIELDING INSANE.

George W. Fielding, the clever juggler, who has been a popular favorite for many years, was committed to the insane asylum in San Francisco recently. According to advices received from THE MIRROR'S San Francisco correspondent, Fielding's mind appears to have given way completely, and there is very little hope of his recovery.

SWEATNAM IN LONDON.

The following paragraph from the London *Entr' Acte* will prove interesting to the many friends of Willis P. Sweatnam: "I note that Billy Sweatnam is fulfilling an engagement at the Palace Theatre just now. At the time that Haverly's Minstrels were demonstrating at Drury Lane Theatre—now some years since—Billy was one of the greatest attractions of 'the show.' At the period I refer to he was the very best of raconteurs—not one of those aggressive jokers who hammered his good things into the understanding of his audience, but a trifler whose *mots* were uttered with a playfulness and an avoidance of fuss which added to their effect. Sweatnam is perhaps not a pre-eminent mover of the gallery, but he is that type of comedian who will win the affection of intellectual pleasure seekers."

LE REVE WITHDRAWN.

The eccentricities of prima donnas are many and varied. The latest thing in the tantrum line was introduced by Adele Ritchie on Tuesday evening last at Koster and Bial's, when she positively refused to go on in Le Rêve, because Max Gabriel, the regular leader, had put his assistant in his place to lead the operetta. Mr. Gabriel has been working very hard, night and day, on the score of Cook's Tour, a new extravaganza, which will be put on shortly, and he delegates most of the conducting to his assistant. Miss Ritchie declared that unless Mr.

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POWERS BROS.
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NIGHTLY.
10 P. M. STAR TIME.
From the London Daily Sportsman:
The new turn here last night was American—the peaceable invasion goes its course—the three Powers Brothers making a display of their agility and ingenuity in a bicycle act, both funny and new. They are grotesquely dressed and do a number of queer things on and about their machines. The art of not—but of nearly—riding over one another they have brought to perfection. One's heart is in one's mouth watching them. The trick riding is none the less difficult for being mixed with buffoonery, and it is perhaps the best ever seen. Ten minutes or so are filled up in the liveliest style while the Powers Brothers are on the stage.
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Gabriel conducted she would not appear, so, as he could not be found, the curtain did not rise on Le Rêve. It was no great loss, however, as Le Rêve is a tiresome affair. It will probably be laid on the shelf for good."

THOMAS O'BRIEN'S FUNERAL.

Emilie Edwards has written THE MIRROR an interesting account of the illness and funeral of Thomas O'Brien, of O'Brien and Redding, who died in London a few weeks ago. Her letter in part is as follows:

SOUTHAMPTON, May 18.

To the Editor of The Dramatic Mirror:

SIR.—I am sure a few details of the illness and funeral of "Tom" O'Brien will be of interest to his friends in America. It was pathetic, as he seemed in the best of health up to a few days before his death, complaining frequently, however, of pains in his head. The physician diagnosed the case as gastritis, and for that he was treated until a short time before he died. Although the doctor's error might be deemed lamentable, the autopsy disclosed a condition that no medical skill could have ameliorated. He died of tumor on the brain. If there can be a consolation to relatives at such a time, it is certainly through the kindness of friends, as shown in their consideration and regard for the memory of the dead. No performer, American or English, ever had a more distinguished and imposing interment. The floral offerings surpassed anything I ever beheld, both in number and design, one piece alone standing over five feet high, a solid mass of flowers in the form of the American shield of national colors (he was intensely patriotic) and around it all a frame of white lilies, amidst which were the words, in forget-me-nots, "The curtain has fallen on a man." It was a contribution of the most prominent American artists in London, the idea being suggested by R. G. Knowles. It took three men to lift it, and an extra car was needed for the conveyance of the numerous other designs, no less beautiful, all expressing regret and love. Possessed of talents peculiarly individual and original; not imitated, because he was inimitable; full of life and good spirits, generous to friends, liberal to all, genial, noble, kind-hearted and loyal—yes, the curtain has indeed fallen upon a man.

Respectfully yours,
EMILIE EDWARDS.

SADIE MARTINOT VOLUNTEERS.

Sadie Martinot has nobly responded to the call of the vaudeville managers for fresh recruits, and in a few days she will march on and brave the volleys of criticism, and try to prove that she ought to be ranked very high in the continuous army. She will present a new sketch, called The Model, written for her by Carroll Fleming. Her debut will occur at one of the leading New York houses very soon, under the direction of Lowell Mason.

HENRY LEE RETURNS.

Henry Lee, the actor who makes a specialty of impersonating great men, returned to New York last week. He will probably add a few of the men who are making history in the present war to his repertoire when he reappears in vaudeville. On his last visit he appeared only at Proctor's houses.

VAUDEVILLE JOTTINGS.

Who says actors cannot save money? Here is proof to the contrary in the shape of a notice of Crimmins and Gore, before a recent appearance in Denver: "Miss Gore is practically a diamond queen. It is safe to say that she sports the grandest and most expensive collection of rare gems ever worn by a vaudeville artiste. At the Sunday matinee and evening performances she will bedeck herself with two hundred carats of pure white diamonds, fifty carats of rarest emeralds, forty carats of Oriental rubies, and twenty-five carats of choicest opals, the total estimated value of these precious gems reaching nearly $50,000."

Manager Leopold Fuenkenstein, of the Central Opera House Music Hall, has placed at the entrance to his theatre a slate on which physicians visiting the house may register their names and seat numbers. Cards bearing the theatre telephone number have been sent to all physicians in the vicinity. In the event of there being a call for any physician who is at this theatre he may be secured by telephoning there, when a reference to the slate will locate him at once. The idea has proven a great convenience, and the Central Opera House is extensively patronized by the medical profession in consequence.

Eldredge Park, Elmira, N. Y., opened its season May 30 with a strong list of attractions. The park is owned by the city of Elmira, and the amusements are furnished by the electric railway companies, with E. R. Little as manager. This season the attractions are the best ever offered, comprising the Williams Trio's Entertainers and Orchestra. The opening programme embraced an orchestra concert, with specialties by E. L. Connelly, the Williams Trio, Barry Gray, Williams Sisters, and Gray's Marionettes. The co. has been engaged for the entire season.

Louis Lesser writes regarding Irwin Brothers' enterprises that Manager Fred Irwin is working diligently in the selection of artists, and when the cos are complete the names of some of the foremost people in vaudeville will be found upon their rosters. Two new burlesques will be produced, and the mechanical and electrical effects will make them the most gorgeous that have ever been seen in vaudeville. Mr. Irwin's original idea will again be in vogue next season, opening the entertainment with an olio, followed by burlesque.

Edgar Atchison-Ely, the comedian, gave a "Cuban dinner" at his apartments in this city on May 29. Covers were laid for twelve. The rooms were handsomely decorated with palms and American and Cuban flags, and a Hungarian band supplied the music. Among the guests were Mrs. Emma Atchison-Ely, mother of Mr. Ely; Dr. and Mrs C. J. Ramos, Petro Ramos, Antonio De-George, Mr. and Mrs. J. Hoffmann Black, Dr. and Mrs. Everett W. Russell, and Julia and Florence Raymond.

In speaking yesterday of the adventures of Charles T. Aldrich in London, Joseph F. Vion said: "There have been a number of misstatements made about Aldrich. He is really making a big hit at the Alhambra. He opened at the Palace on May 2 for eight weeks, and was transferred to the Alhambra by mutual consent. His time at the Alhambra has been extended until July 23, which proves his success. He is getting a very big salary, and is making good for every penny of it."

The following people have been secured for Gus Hill's Vanity Fair for next season: Silvern and Emerie, Tegack and Steele, Ruth Ward, Lancaster and Collins, Walter J. Webb, Fred J. Huber, Adolph Knoll, Sam M. Dawson, Murray and Rich, Five Champion Female Cyclists, Margie Tobean, Jennie Leigh, Mary Proctor, Aggie Collins, Laura Elson, Marie Stone, Clara Williams, Irene Watson, Grace Milburn, and Bessie Stanton.

Mark Bennett and Albert L. Rich were at the Lyceum Theatre, Washington, D. C., last week, and are playing Baltimore, Md., this week, doing their illustrated songs in conjunction with the war graph. They are meeting with success, notwithstanding the fact that Mr. Bennett has been undergoing surgical treatment the entire week for his voice. The latter part of last week he was unable to sing, but is now regaining his voice.

Ernest Wilson, late of Wilson and McIntyre, has joined hands with Marie Leicester, late of Richards and Canfield's and Dan Sully's cos. They appeared for the first time together at Krueger's Auditorium, Newark, N. J., Sunday afternoon and evening, May 29, and scored a decided hit. They appear at Poli's Theatre, Waterbury, Conn., week June 6. The team will be known as Wilson and Leicester.

John W. Vogel's Darkest America will close about July 2, after a very profitable season of forty-five weeks, the S. R. O. sign having been displayed on an average of four out of six nights in each week. Edwin De Courcey has signed as general manager of Mr. Vogel's three attractions for next season, with headquarters in New York.

Captain L. D. Blondell, the noted swimmer, will open his aquatic tour July 4, at Keokuk, Iowa, returning to New York by Aug. 21. Blondell is an old actor of twenty-six years' experience. He will be featured this coming season with a big scenic production. He played Antonio Maceo last season with Cuba's Vow very successfully.

Ed Hurst has been re-engaged for the business staff of Rocky Point, Providence, R. I., this being his seventh consecutive season at this resort. The regular season will open on July 3, when the Forest Casino will have its usual vaudeville bill. The outlook, according to Mr. Hurst, is very bright.

Frey and Fields have closed a thirty-two weeks' engagement with The Rossow Midgets co. They made a hit with their new act at the Brooklyn Music Hall week of May 23, and at Riverview Park, Baltimore, week of May 30. They open at Hurdig and Seamon's Harlem Music Hall next week.

Gussie Gardner played the part of Miss Borough of Brooklyn in The Cash Girl, at Bergen Beach, on Thursday night, on a few hours' notice. Edna Aug, who originated the part, sustained a painful accident to her foot while stepping from a platform during the performance on Wednesday night.

Nellie Hawthorne, of the Hawthorne Sisters, returned to New York for the Summer. Her two sisters are resting in London, as Lola (Mrs. Rodericguez) is preparing for an interesting domestic event. Nellie Hawthorne will fill engagements at the vaudeville theatres for the next few weeks.

Canfield and Carleton are rehearsing the new act which they will present next season with Hyde's Comedians. Their fine St Bernard dog will play a prominent part in the act. They will play about three weeks, late in the Summer, prior to joining Hyde's co.

The new Colonial Theatre now being built at Sixty-fifth street and the Boulevard, of which Louis W. Dinkelspiel is the owner, will, it is announced, be opened in the Fall. Louis Waldron, the manager of the house, is in Europe securing attractions.

"Down on the Old Canal," a new song, written and composed by Edward Corbett, was sung with success by Millie Price Dow at the Olympia Roof-Garden last Tuesday evening.

William Bonelli and John Sutherland supported Artemisa Bowen-Dunham in her special performance of Woman's Wiles at the Harlem Music Hall, on May 28.

Robert Fischer is preparing for early production in vaudeville a new sketch entitled Cap'n January. The action of the sketch takes place in the tower of a lighthouse. Mr. Fischer will have a special scene painted for it.

Charles Leonard Fletcher produced his new comedy sketch, A Highwayman, at the Star and Bijou Theatres, on Sunday and Monday evenings, May 29 and 30, assisted by Muriel Harcourt, making a very favorable impression.

Mina Gennell is making a big hit on the Castle circuit, singing Max S. Witt's march song, "Jolly Josie." She is also scoring heavily with a novel dance arranged for her by V. C. Minnell.

Frank Lawton, who is playing a successful engagement with The Belle of New York, at the Shaftesbury Theatre, London, writes that he has booked himself to appear in the English music halls after his present engagement until 1900.

Reno and Richards finished a very successful six weeks' tour of the Orpheum circuit on May 29. They are at the Masonic Temple Roof-Garden this week.

Zelma Rawlston opened a two weeks' engagement at New Orleans yesterday. She has a number of new songs, which will undoubtedly please the theatregoers of the Crescent City.

The Nelson Family are making a big hit with the Wallace Circus.

Josephine Gassman is still making a hit with her pickaninnies, and has not abandoned them in favor of an animated watermelon, as has been reported.

The Four Cohans have been engaged for Harry Williams' Own co. for next season. They will take their Summer vacation shortly, and will probably produce their new sketch, Running for Office, on the Keith circuit, in August.

Hanson and Drew are among the features with Robert Fulgora's co., and are making a big hit.

Gerald Griffin writes from St. Louis that Robert Downing has made a big hit in vaudeville, presenting the arena scene from The Gladiator, with special scenery, music and costumes.

McWatters and Tyson, late of the Oliver Byron co., open in vaudeville, at Proctor's Twenty-third Street house, next week. All the songs introduced in the act were written and composed by McWatters.

The James W. Reagan New York Vaudeville co. open their season this week at Canestoga Park, Lancaster, Pa., with other parks in the State to follow. The bill includes James W. Reagan, Lew Benedict, Fox and Ward, Camilla Martin, the Brannigans, and Dan O'Donnell.

Cook's Tour, the new extravaganza at Koster and Bial's, received its first production in New Haven on June 3.

Carver B. Cline, who was connected with Koster and Bial's, was the victim of a burglary last week. The robbers took $120 worth of jewelry and bric-a-brac.

C. Stewart Johnson has returned to town after a pleasant bicycle trip through Connecticut. He has secured several new songs.

Edward E. Rice will manage the entertainments to be given on the Casino roof this Summer."

Annie St. Tel was a patriotic figure on Broadway yesterday. She wore a pretty red silk waist, a blue hat and a white lace scarf, and the flag combination made a stunning effect.

Electric Park, Baltimore, was opened last week. The artists who appeared in the Casino were: The Everett Sisters, Welby, Pearl, Keys and Nellis, Vera King, Guilbert, Frey and Fields, Taylor and Kracher, and the Nondescript Trio.

Maurice Levi, the well known song composer, has been engaged as musical director at the Harlem Music Hall.

Dot Blanchard is making a hit with Charles K. Harris' latest song, "There Is No Flag Like the Red, White, and Blue."

Seymour Howe and Emily Edwards have been engaged to appear at Collins' Music Hall, London, and at two other halls controlled by Manager Barnes.

Irving Brooks has signed with Marie Falls and Edward E. Rose to support them in The Roll of the Drum, a war sketch, playing the leading vaudeville houses. The piece was presented last week at Keith's Boston Theatre.

The George B. Adams Four opened at Forest Hill Park, Richmond, Va., May 30, meeting with great success. They have a number of good Summer dates booked.

A dancing match which took place recently at the London Pavilion was won by Nellie Martell. Dan Lego was one of the judges.

The Olympic Quartette have signed with J. F. Arnold for the regular season of Arnold's Fun Makers. They will be one of the features between the acts, and will be the first quartette to present illustrated songs and the animated song sheet in the South.

Howard Powers and Dolly Theobald are meeting with success, their time being booked solid until the middle of August. They have just played Romma Park, Grand Rapids, and Robinson Park, Fort Wayne, with the Masonic Temple, Ferris Wheel, and Chicago Opera House to follow.

A judgment has been recovered against William Fulton, of the Monte Carlo Girls co., by Annie Rugan, for board and lodging, for the sum of $165. Miss Rugan was represented by Attorney M. Strassman.

Little Tich, the eccentric comedian, is touring the English provinces in a comedy called Billy.

Francesca Redding has purchased a sketch written especially for her by Carroll Fleming, called Mrs. Waterbury's Housewarming, in which she will open the Fall season at a local vaudeville house on her return from a Summer vacation abroad.

"Because," "Nobody Wants Me Now," "Who Do You Love?" and "Daddy's Gwine Ter Bring Yer Somethin' Nice," are among the latest hits sung by the best vocalists. They are from the prolific pens of those popular writers, Horwitz and Bowers.

Mattie Keene has made a decided hit supporting Claude Gillingwater and Edward J. Heron in The Wrong Flat, which they are doing in vaudeville.

Lizzie Evans has purchased two one-act plays written by Katherine Stagg. They are The Prize Biscuit and A Daughter of Old Glory. The latter, a spirited and dramatic war episode, will be produced at once by Lizzie Evans and Harry Millis.

William Gray and Bertie Conway were compelled to cancel the week of June 6 at Keith's Philadelphia house on account of a severe cold contracted by Miss Conway.

Pitrot, the mimic, made a big hit at Electric Park, Baltimore, by his lifelike impersonation of General Fitzhugh Lee.

The Nielsen Sisters, who played a special engagement at Harlem Music Hall Sunday night, May 29, lost their trunk, containing all of their special stage gowns and music score. Instructions where the trunk was to be forwarded were left with the property boy of the theatre. The boy, who was discharged that night by Hurtig and Semon, is alleged to have stolen the trunk. The police have the matter in hand

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Grand Opera House is taking the place of many of the amusement resorts that are now closed. The Olympic and Haymarket Theatres found it more profitable to close during the Summer months, and thus two vaudeville theatres are out of it for the present, but along comes Weber and Fields' big New York co., who simply take possession of the town at the Grand. The co. opened Sunday night, 5, and to say the theatre was packed is drawing it mildly indeed. They presented Pousse Cafe, or the Con-Curers. The co. includes, besides Weber and Fields, Rose and Fenton, John T. Kelly, Sam Bernard, Peter F. Dailey, Gilbert Sarony, the Beaumont Sisters, and dozens of pretty girls. Hits were made by the entire co., and Bessie Clayton achieved quite a success in her dances. Weber and Fields are showing Chicagoans what a real music hall attraction is, and if they are not obliged to remain throughout the Summer I am much mistaken.

Hopkins': Things always have a prosperous appearance in and about this theatre, and Colonel Hopkins is ever on the alert to give his patrons a first-class combination bill of drama, vaudeville and biograph pictures, to say nothing of the annex garden. After a very creditable revival of An Enemy to the King, the versatile stock co. is seen this week in Mrs. Pocheco's funny farce, Incog., which is jolly from beginning to end. In the vaudeville bill are Waterbury Brothers and Tenny, a trio of musical performers that really merit mention. Aside from being accomplished musicians, they dress their act pleasingly, and Tenny's comedy is never overdone. Lorenz and Allen are good acrobats and dancers, but they indulge in too much back-dancing. Fields and Salina and Carrie Exler are also on the programme. The idea of distributing photograph souvenirs of members of the stock co. is becoming very popular, and Sam Morris is the subject selected for the next distribution.

Chicago Opera House: I have written many times that ere long I expected to find some of the bills made up entirely of cake walkers. Well it almost happened this week at this house. Williams and Walker and "fourteen cultured colored people" are at it. Beatrice Moreland did very pleasing work. Ola Hayden sings sweetly and her songs were not bad, but the announcement preceding each one was not good form. Others who appeared were: The Waldrons, Cicero Reed and son, Ellis and Moore, Hodgkins and Leith, Eddie Moore, Bessie Phillips, Hayden and Hetherton, May Gennell, the Coles Trio, Constance Windon, the Schaeffers, and Gus Neuville and his wife, who were among the best things on the programme.

The season of outdoor and Summer amusement resorts is here and the Masonic Temple Roof-Garden is open. There is a sort of familiar atmosphere about the place that seems to say, "Welcome, old chap; what are you going to have?" The place looks bright and Director Perry Landis has kept a small army of his boys busy for some time making ready for the opening. The weather seemed to be with him and there is no fault to find with the opening except that some sort of a feature or even some new faces would not have been amiss. As it was, the performance was pleasing. Those who contributed were: Rombello, Adelman and Lowe, Lotta Gladstone, Grant and Norton, La Petite Adelaide, Reno and Richards, Jones, Grant and Jones, Verdi Trio, and the Edison picture machine. There will be opportunity to say more about this place later, as the numerous openings take up time and space.

Ferris Wheel Park: With bands playing, flags flying and the big wheel revolving, the Summer season was ushered in, and a good performance was given by John W. World, a clever comedian; Sadie McCushman, and Herbert Holcombe, a delightfully artistic duo of vocalists; Douglas and Ford, Mary Lane, Romley and Lee, Castelatt and Hall, Johnson and McKay, Edward Gifford, and Little Francesca.

The Chutes Park: Manager E. P. Simpson has every sort of amusement imaginable at his resort. The vaudeville bill includes: James E. Black, Arnold and Gardner, Gilbert Sisters, Scott and Wilson, Weldon's Military Band comes in for its share of the honors.

Sam T. Jack's Opera House: Mlle Karina is the headliner, and lots of frisky burlesquers make things lively.

HARRY EARL.

BOSTON, MASS.—Keith's still continues to present the leading novelties for the delight of vaudeville audiences in town, and although Papinta has gone, after a tremendously long engagement with her new dances—the most gorgeously beautiful spectacles ever presented on the Boston stage—there are, apparently, just as strong cards left. For instance, this week the programme presents Patrice, Watson and Hutchings, Dixon, Bowers and Dixon, Pantzer Brothers, Morris' Pony Circus, James Harrigan, Lovenberg's instrumentalists, the biograph, Merri Osborn and William Norris, Hill and Whittaker, Williams and Tucker, Merritt and Newhouse, Daly and Devere, Stephen Townsend, the Lorrettes, Bert Jordan, A. C. Lawrence, and Professor Gies' stereopticon. It was noticeable in the advertisements that although she was recently featured as the star of the late unlamented Chorus Girl, her name did not appear in the largest sized type with the leading features of the bill.

At the Howard Athenæum this week they were giving The Birth of Freedom, the one-act Cuban play which had such a long run at the Grand last season. The burlesque co. appears in Electro, and there is a cake walk, while Florrie West's name heads the advertisements in the most dazzling type. The olio includes: Thomas and Watson, the Tayakas, Kitty Bingham, Fitzgibbon Brothers, Violet Filson, Fredericks and Stevaro, the Pendys, and Lizzie Clifford.

The Merry Widows are at the Lyceum this week, introducing in their olio Mackie and Walker, Sanford and Clifford, Leoni and Tremaine, the Golden Gate Quartette, and Charlie Frey. Among the vaudeville cards at Austin and Stone's for this week are The Bedards, Albene and La Brant, The burletta King Koko, Emery and Marinow, Teddy Pasquelena, Williams and Bibbs, Joy and Clayton, Wilson and Stone, Walton and Liston, Henry T. Wait, De Wolf Sisters, Brandon and Vincent, the Brothers Floretta, and Joe and Jim Boyd.

Edward E. Rose made his Boston vaudeville debut at Keith's last week in his own one-act war play, The Roll of the Drum, and the arrangements were completed so late that his Boston friends hardly realized that he was there at the opening day, but later in the week he had the greeting which his splendidly effective play and impressive acting deserved. Marie Falls gave him good support.

The Palace did not have a long career as temple of Hebrew opera, for J. Walter Kennedy has leased it for the Summer and will present there everything from tragedy to comedy, with a little melodrama on the side. He heads his own stock co.

When the Grand reopens the doors for another season the policy of the house will be changed, and it will be devoted to burlesque.

JAY BENTON.

PHILADELPHIA, PA.—The Bijou has the vaudeville field practically to itself and this week offers one of the best bills of the season, including Rose Coghlan in Washington's Surrender, Joe Hart and Carrie De Mar in Dr. Chauncey's Visit, Press Eldridge, the Three Seymours, Fleurette and the Four Fleurs de Lis, the biograph with new war views, Morrisey and Rich, Minnie Lee, the Glees, Stella Lee, De Camo, Terry and Elmer, the Langdons, Thayer and Flagg, and Raymond and Clark. Crowded patronage.

The London Sports Burlesque co. hold the week at the Lyceum, giving a good performance to fair business.

The vaudeville features at Woodside Park are John Kernell, Gladys Van, Baker and Lynn, Amy Nelson, and the Onri Sisters.

The season is about over. The Bijou Theatre, which always does well, will be the only vaudeville house open all Summer.

S. FERNBERGER.

PROVIDENCE, R. I.—The Westminster is the only theatre open in the city and business was fair May 30-4. The Merry Widows Burlesquers furnished the entertainment, which opened with scenes in Hogan's Flats. Ruby Leoni played the leading part. In the olio were the Mirror Trio, Charles Frey, Douglas and Husted, Sanford and Clifford, Ruby Leoni, and Madge Tremaine. A burlesque called in Greater New York closed the performance. John L. Sullivan and co. 6-8.—The Olympic was reopened 30 for a benefit to Stage-Manager "Vet" Williams and his assistants, Frank Paige, John Murphy, and Fred Black. Large audiences enjoyed the bill, which embraced acts by Everett Kempton, Miss Harrison, Eveline Perkins, Dan Hall, Allie Fisher, Peter Johnson, Smith and Blanchard, May Kennedy, Higgins Brothers, J. F. Kernan, Goff and Jones, Goff and Shea, and Clara Weber. Manager Abe Spitz tendered the use of the house to the beneficiaries.

H. C RIPLEY.

MILWAUKEE, WIS.—The bill at the Alhambra week of May 29 is a strong one and has attracted large houses. Frank Bush is the topliner and his character imitations brought down the house. Albini, the magician, gave an excellent performance. The Verdi Trio were much applauded. The Four Columbians scored a decided hit. Jones, Grant and Jones appeared in a novel act which took well. Nellie McGuire sang well. Hugh Stanton and Pauline Willard presented the laughable sketch, A Bargain Fiend. Mayme Gehrue won favor in a dancing specialty, and the cinematographe displayed some excellent views. This is the last week of vaudeville at the Alhambra this season. The New York Opera co. will open the Summer opera season 5 in The Grand Duchess.

C. L. N. NORRIE.

CLEVELAND, O.—Drew and Campbell closed the Star Theatre Saturday, 28, after the most successful season ever had at this house. Many improvements will be made in the interior of the Star before next season, and the lobby will be the handsomest in the city. Harry Scott, the genial advertising agent of the Star, has gone to Pittsburgh for a short vacation.—Clara Morris and co opened the beautiful new theatre at Euclid Beach Park Saturday, 28, and continued through the week of May 30, and played to large houses. The management are to be congratulated on the auspicious opening of their new enterprise, and they promise nothing but first-class features during the Summer.

WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): S. R. O. was in order daily week of May 23-28, when the Four Cohans in their laughable sketch, Money to Burn, written by George Cohan, appeared for a re-engagement. The dancing of George Cohan is grotesque, and his specialties are all clever. They are pronounced favorites here, and Mr. Poli made no mistake in booking them again. The supporting bill was equal to any yet offered this season, and included El Zobedie, Richard Pitrot, who made an excellent impression, the funny Quigley Brothers, Annie Sutro, Kilroy and Breiton, Gallagher and Held, Horton and O'Neil and Langslow. The electro-opticon views were timely and attractive. Poli's Wonderland (S. Z. Poli, manager): Surprisingly large audiences, considering the delightful weather, have attended Poli's theatre the week past and enjoyed a bill of general excellence throughout. The melange of melody and mirth offered by Mlle. Fleurette and the Four Fleurs de Lis was a pleasing feature. The comedy of the act, especially the closing scene, was capital. The olio included Carr and Jordan, Smith and Cook, the Melrose Brothers, Dolan and Lenharr, the Gleesons, the Grimes, Emerson and Omeaga, and De Ruize and Granville. For week of 6 Manager Poli announces John J. Burke and Grace Forrest, Genaro and Bailey, Rio Brothers, and Williams and Stuart.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): A good entertainment week May 30-4, drawing a steady patronage. The moving pictures are a feature. Kittie Pink, Evelyn Russell, Adell Russell, Harry Pink, and Bob Grob are popular entertainers. Closed 28: John H. Merritt, George W. Solden, Miss Billie Carlisle. Will Wall and Carrie Manning have closed a successful engagement at the Palm Garden. Mr. Wall has accepted the management of the Wallace Opera House, Wallace, Idaho.—Olympic Theatre (John Balastra, proprietor; Professor B. Sodini, manager): The co., comprising sixteen people, present a good bill week May 30-4 to good houses. The principal entertainers are Charles Gardner, Signor Giovanni, Leonis, Sadie Steel, Ed La Rose, Lellie La Rose, Violet Earle, Frankie Huit, Martha Smith, Cora Reynolds, Le Duc and O'Niel, Nellie Houlihan, the Howards.—Tivoli (John Straka, proprietor): The pleasing vocalists, Mamie Buswick and Bert Norris, and an excellent programme by the orchestra are drawing a large attendance week May 30-4.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, proprietor; H. P. Butler, manager): The seventh week of vaudeville opened May 30 to good houses. Mary Norman, who came here a stranger, has made many friends by her inimitable performance of caricaturing society. She is refined and amusing. Carr and McLeod are quite funny in their musical farce. Nestor and Bennett sing illustrated songs. Ben B. Harney, the rag-time pianist, sings his own songs. Stuart, "the male Patti," Arthur and Jennie Dunn, sang, danced, and joked. Bert Coote and Julie Kingsley are of the co. which opens 6.—Gaiety Theatre (Agnes Barry, manager): John L. Sullivan and co. opened May 30 for a week in A Trip Across the Ocean. In the olio are William and Edith Browning in a bunch of nonsense that is full of laughs; Petching Brothers, Emma Carus, Burmody, Detty and Murray, Begley and Lee, the Golden Trio, and John L. Sullivan, assisted by Ed R. and Rolla White.

SAN FRANCISCO, CAL.—At the Orpheum May 23-29 standing room has been the rule, as the programme is an excellent one. Carroll Johnson was given an enthusiastic welcome, he being a special favorite in San Francisco. Harry Allister's representations of the leading men of the day, including Admiral Dewey, were greeted with rousing applause. Al. Leach, assisted by the Three Rosebuds, Lottie Vincent, Mabel Fuller, and Mollie Fuller, made a decided hit in a sketch which is quite amusing and entirely new here. Colby, the ventriloquist, is very clever, and the Manhattan Comedy Four add much to the success of the bill. Ezra Kendall, the monologist, introduced many local hits, and his odd and inimitable style is thoroughly enjoyed by the audience. He is decidedly the star attraction. Kerner's Visions of Art end the programme. Next week the La Mont Family of acrobats and the Wessel Johnstons will be added. A special matinee will be given 30.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): It didn't need a flying squadron to locate the audiences week of May 23-29. Standing room was in order nightly. The young violinist, Pietro Marino, made a great hit with the music lovers. Isabelle Urquhart and co. were exceedingly entertaining in a comedy sketch, and Hayes and Bandy, a pair of youngsters, proved to be artists in the dancing line, being among the best seen here. John W. Ransone, an old favorite here, was warmly welcomed in a fine impersonation of Governor Budd, but otherwise was disappointing to his friends, as he used the same gags as on his last year's appearance here. Of the holdovers, Lizzie Raymond was, as usual, a whole show in herself. Reno and Richards repeated their clever acrobatic act, and Smith O'Brien and Tony Wilson were entertaining. Reinforcements May 30: Ornet, Beers and Ornet, Charles Jerome and Clara Bell, Bogart and O'Brien, and the Savans.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): For the week of 29 the following bill opened to packed houses: Collins and Ray, the Dawsons, Walton and Doyle, the animated song sheet with Louise Kerlin, Jones and Walton, and Mlle. Titcomb.—Notes: James Collins, of Collins and Ray, was at

one time manager of Heuck's Opera House, Cincinnati, Ohio.—Walton and Doyle, who were with 1492, were received with tremendous applause.—Louise Kerlin is a Columbus girl. She was given a great reception by her many friends, and made a big hit with her coon songs.—Mlle. Titenia gave the finest exhibition of fancy toe dancing ever seen here. During the evening she goes through the audience and takes up a collection for the *Maine* monument fund.—Underlined for week of 3: Reilly and Templeton, the Van Aukens, Ward and Curran, Lavender and Thompson, the Goldsmith Sisters, the Ahrens, and T. J. Farron.

KANSAS CITY, MO.—Orpheum (Martin Lehman, director): This house continues to put forth good attractions and the judicious selection has built up a satisfactory paying patronage. Among the features May 29-4 were Catharina Bartho, whose beautiful dances were a treat; Sharp and Flatt, who presented an act which has not been excelled for pleasing features during the season, and Gignere and Boyer in a smart singing and dancing sketch, who repeated their former successes here. Their present sketch is entitled A Lively Trip. Lucy Holman Hinchcliffe, the baritone singer of popular songs, was warmly received. A remarkable act was that of the wonderful dog, "Chicago," exhibited by Professor Campbell. Billy Van in his monologue and Carlin and Clark, German comedians, were fair. An excellent acrobatic act by the Two Judges was full of surprises and excellent turns.

TORONTO, CAN.—Toronto Opera House (Ambrose B. Small, manager): Robert Fitzsimmons and his clever vaudeville co. opened to a large house May 30. The performance commenced with some up to date juggling by Eldora and Norine, Coakley and Huested follow with a clever sketch, and Johnnie Carroll and Adelaide Crawford present a farce which made a hit. Theo. Conroy and McDonald, T. W. Eckert and Emma Berg, and the Brothers La Moyne. The performance closes with a clever exhibition of bag punching by the champion and a rather tame bout with his sparring partner. Lyceum Stock co. 6-11.==Bijou Theatre (H. H. Lamkin, manager): This is the last week of attractions at this popular resort, and a fair bill is provided May 30-4, which includes the bioscope, the Zarros, Ford Brothers, Sherwood and Robinson, Maggie Bennett, and the Patchins, to fair business.

SANDUSKY, O.—Cedar Point (G. A. Boeckling, manager): An immense crowd attended the opening of this delightful Summer resort. Two performances are given daily. Following attractions occupy the boards for week of May 29: Hadj Lesic, Lucy and Carry B. Monroe, Edna Bassett Marshall, Elvira Francelli, and Thomas Lewis, vocalists, and the Olympia Quartette. For week of 5: Frederick Hallen and Mollie Fuller, Carmonelle and Lucille, Kurtz, Jones and Walton, and the sweet singer and yodeler, John F. Hortiz.

TERRE HAUTE, IND.—Harrison Park Casino (Isaac Monk, manager): The Casino, owned by the Street Car Co., has been leased by Isaac Monk, of the Monk Introduction Co., who has thoroughly overhauled and renewed the building, and opened the same May 29 with a good vaudeville bill, including Frank Cushman, Lulu Wentworth, Belmont and Weston, Goldsmith Sisters, Harry Edson, Ward and Curran, and the Van Aukens. Mr. Monk will give exclusively vaudeville entertainments throughout the season.

SAVANNAH, GA.—Tivoli Hall (Wily Williams, manager): The programme week May 23-28 included Margie Quinn, Cook and Boyd, Charles McShane, Vallie Mayhew, Rose and Helen Charmion, Jennie Pallard, and Wily Williams; performance good; large attendance.==Alhambra Music Hall (Sam Boydell, manager): McKay and Lawrence, Frank Burke, Sam Boydell, Ethel Gray, Jennie Earle, Gene Glenn, Rose Mendel, and Ada Sweeny were the artists week May 23-28. Performances not up to the usual standard; business good.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): The third week of the season opened May 29 to good business with Las Winninge, Larry Connors, Richard Wiede, Gertie Cochran, Annie Connors, Al. West, and Lizzie Adams. Week of 5, Sevor and Devoe, May Evans, the Abaccos, Larry and Annie Connors, Al. West, and Professor Lotto, high diver, at the lake.==Note: Manager Taylor is also manager of La Belle Park, Paducah, and Glenwood Park, Little Rock.

TOLEDO, O.—Casino (Frank Burt, manager): For week closing 4 Mrs. Barlow and the Dixie Quartette were retained. The others were Hal Stephens, Annie Whitney, the Harmans, and Hilda Thomas, assisted by Frank Barry. Business good.==Wonderland (O. D. McFadden, manager): Morton and Elliott, the Barretts, A. G. Lawrence, and Stella Mayhew. Week closing 4 will be the last of the season. The house will be remodeled somewhat and will open early.

WATERBURY, CONN.—Poli's Theatre (Edward Goodman, manager): Vaudeville continues to attract good audiences twice a day. Kilroy and Britton, the Seven Reeds, Lelliott, Busch and Lelliott, Fields and Harris, Claude Gillingwater, Ed J. Heron and Mattie Keene, Allen and Delmain, and the Rio Brothers May 30-4. The Four Cohans in Money to Burn 6-11.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): The Casino opened May 30 to a large and well pleased audience. In the bill are the graphoscope pictures, Harry Bolus, Millie Bertina, Tom Mack, and Carr and Tourgee. Charles Cohen, of Cleveland, is musical director. Next week's bill includes Laura Bennett, the Kherns, Annie Whitney, the Harmons, Ernie Veronee, and Sallena.

RICHMOND, VA.—Forest Hill Park: The vaudeville season at this popular resort has opened with a boom and is drawing good crowds. The bill week May 29-4 includes Henri De Greau, Miss Lilly Adams, Eugene A. Neidert, Mlle. Roscita, and the George H. Adams troupe. The performance concludes with a high tower leap into the lake by J. H. Crew.

BUFFALO, N. Y.—The Garden continues to play to packed houses. The bill this week is an exceptionally strong one, and includes Polly Holmes, Falke and Semon, the World's Trio, Pantzer Brothers, Iler, Burke and McDonald, McPhee and Hill, McCale and Daniels, Lynch and Jewell, and the Lane Sisters.

DETROIT, MICH.—Mark Murphy is the star at the Wonderland week May 29-4, where he is winning the applause of the multitudes that always are to be found at this theatre. Others on the programme are Flatow and Dunn, Jennie Reynolds, and Thompson and Green, all of whom do good work.

FT. WAYNE, IND.—Robeson Park Theatre (Louis Beelbroner, manager): Week of May 29 Howard Powers and Dolly Theobald, Helf and Yost, Holmes and Waldron, Armstrong and Porter. Week of 5: Pete Baker, Hadley and Hart, Barr and Evans, and Walters and Kane.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): This popular resort opened the season May 22 to a crowded house. The olio includes Murphy and Hall, Gallagher and Barrett, James E. Black, Purnell and Maynard, and Willette Charters Link.

HALIFAX, N. S.—Lyceum (A. E. Root, manager): A. E. Root, with Zeta Sena, have leased this house, which has been repainted and refitted. The Ravel Trio, Kelly and Burgess, Vernell, and Ada Lucette appeared week of May 29.

OURAY, COL.—The Gold Belt Theatre, which has been closed for the last four years, will be opened 15 by J. J. Johns and Co. Ed Kelley, a well known variety manager, will be in control. He is now in the East securing people for the opening.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): May 31-4 the Earles, May Stanley, Mamie Diamond, Joe Walsh, and Joe Bonnell. Good bill. Fair business.

HAMILTON, O.—Lindenwald Park: Bill for week May 30-4: Dan McCarthy, James M. Barton, Foster and Williams, Amy Reynolds, Little Edna Ward, and Baker and Randall.

DES MOINES, IA.—Crocker Woods Theatre (B. A. Wiley, manager): This place will open 30 with a strong vaudeville bill and promises to be the popular resort of the city.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Palace, London, May 2 indefinite.
Adelman and Lowe—Masonic Roof, Chicago, June 5-11.
Adams, Four—Richmond, Va., May 30-June 11.
Abaccos, The—East End Park, Memphis, June 6-11.
Ahrens, The—Minerva Park, Columbus, June 6-11.
Albene and La Brant—Austin and Stone's, Boston, June 6-11.
Alexandra, Mr. and Mrs.—Austin and Stone's, Boston, June 6-11.
Auber, Louise—Howard, Boston, June 6-11.
Arthur, Tessie—Howard, Boston, June 6-11.
Austin, George—Euclid Beach, Cleveland, June 6-11.
Adelaide, La Petite—Masonic Roof, Chicago, June 5-11.
Adams, George H.—Harmonica Park, Anderson, Ind., June 13-18.
Burkhart, Lillian—Keith's, Phila., May 31-June 11.
Bogert and O'Brien—Orpheum, Sacramento, June 6-11, Broadway, Denver, 19-25.
Bennett, Laura—Casino, Mansfield, O., June 6-11, Midway Park, Piqua, O., 13-18.
Bertina, Mlle.—Euclid Beach, Cleveland, June 6-11.
Burto—Pastor's, N. Y., June 6-11, Atlantic Garden, Waterbury, Conn., 13-18.
Bedard Troupe—Austin and Stone's, Boston, June 6-11.
Barry, Frank—Euclid Beach, Cleveland, June 6-11.
Byron and Blanche—Pastor's, N. Y., June 6-11.
Barnes and Sisson—Pastor's, N. Y., June 6-11.
Bloodgood, Fannie—Leland, Albany, June 13-18.
Bell, Laura Joyce—Palace, N. Y., June 6-11.
Boyle, Edward J.—Palace, N. Y., June 6-11.
Blockton, J. Stuart—Proctor's, N. Y., June 6-11.
Baylies, Agnes—Keith's, N. Y., June 6-11.
Barry and Bannon—Harlem Music Hall, N. Y., June 6-11.
Baldwin, Kitty—Harlem Music Hall, N. Y., June 6-11.
Burke and Forrest—Poli's, New Haven, June 6-11.
Belfort, May—Koster and Bial's, N. Y., June 6-11.
Baker, Peter—Robeson Park, Ft. Wayne, Ind., June 5-11.
Barr and Evans—Robeson Park, Ft. Wayne, Ind., June 5-11.
Boyd and Beach—Music Hall, Brooklyn, June 6-11.
Boyd, Joe and Jim—Austin and Stone's, Boston, June 6-11.
Bryant, Ed—Howard, Boston, June 6-11.
Bingham, Kitty—Howard, Boston, June 6-11.
Clifford, Lizzie—Howard, Boston, June 6-11.
Coles, The—Opera House, Chicago, June 6-11.
Cushman and Holcombe—Ferris Wheel Park, Chicago, June 5-11.
Castellat and Hale—Ferris Wheel Park.
Carnes, Emma—Sam T. Jack's, N. Y., June 6-11.
Clifford and Huth—Park, Indianapolis, June 6-11, Masonic Roof-Garden, Chicago, 13-18.
Cohans, Four—Poli's, Waterbury, Conn., June 6-11.
Coghlan, Rose—Keith's, Phila., June 6-11.
Charmion—Koster and Bial's, N. Y., June 6-11.
Crane Brothers—Palace, N. Y., June 6-11.
Carr and McLeod—Palace, N. Y., June 6-11.
Cosmopolitan Trio—Keith's, N. Y., June 6-11.
Coakley and Huested—Keith's, N. Y., June 6-11.
Caicedo, Juan—Harlem Music Hall, N. Y., June 6-11.
Carmonelle and Lucille—Cedar Point, Sandusky, O., June 5-11.
Cummings and Wolff—Wonderland, Detroit, June 6-11.
Crane—Academy of Music, Jersey City, June 6-11.
Carleton, Florence—Howard, Boston, June 6-11.
Carter, Lizzie—Howard, Boston, June 6-11.
Crawford, Edith—Howard, Boston, June 6-11.
Derenda and Breen—Pastor's, N. Y., June 6-11.
Dunn, Marion M.—Lyceum, Washington, June 6-11.
Diana—Casino, Newark, O., June 5-11, Casino, Akron, 12-18.
Dervalto, Leo—Proctor's, N. Y., June 6-11.
Drawee and Greville—Proctor's, N. Y., June 6-11.
Downing, Robert—Keith's, N. Y., June 6-11.
Donovans, The—Music Hall, Brooklyn, June 6-11.
De Camo—Keith's, Phila., June 6-11.
Dixon, Bowers and Dixon—Keith's, Boston, June 6-11.
Daly and Devere—Keith's, Boston, June 6-11.
De Wolfe Sisters—Austin and Stone's, Boston, June 6-11.
Dunn, Teddy—Howard, Boston, June 6-11.
Drake, Tom—Howard, Boston, June 6-11.
Deming, Viola—Howard, Boston, June 6-11.
De Marr, Madge—Howard, Boston, June 6-11.
Douglas and Ford—Ferris Wheel Park, Chicago, June 5-11.
Edna Wood—Rio de Janeiro, April 9—indefinite.
Eldridge, Press—Keith's, Phila., June 6-11.
Ezier, Carrie—Hopkins', Chicago, June 6-11, Hopkins', St. Louis, 12-18.
Eckert and Heck—Keith's, N. Y., June 6-11.
Evans and Vidocq—Keith's, N. Y., June 6-11.
Emperors of Music—Olympia, N. Y., June 6-11.
Evans, May—East End Park, Memphis, June 6-11.
Emery and Marlowe—Austin and Stone's, Boston, June 6-11.
Ellis and Moore—Opera House, Chicago, June 6-11.
Frencelli and Lewis—Hiawatha Park, Sandusky, O., June 6-11, Idlewild Park, Newark, O., 12-18.
Frobel and Ruge—Keith's, N. Y., June 6-11.
Folly Trio—Shea's, Buffalo, June 6-11.
Fitzgibbon Brothers—Howard, Boston, June 6-11.
Fields and Salina—Hopkins', Chicago, June 5-11.
Fisher and Carroll—Keith's, N. Y., June 6-11.
Fox, Imro—Olympia, N. Y., June 6-11.
Franchinetti Sisters—Olympia, N. Y., June 6-11.
Fields and Wooley—Harlem Music Hall, N. Y., June 6-11.
Farnum Brothers—Harlem Music Hall, N. Y., June 6-11.
Foy and Clark—Pastor's, N. Y., June 6-11.
Francis, Emma—Leland, Albany, June 6-11.
Fitzgerald, Harry—Wonderland, Detroit, June 6-11.
Fleurette and Fleur de Lis—Keith's, Phila., June 6-11.
Franchville—Austin and Stone's, Boston, June 6-11.
Floretta Brothers—Austin and Stone's, Boston, June 6-11.
Filson, Violet—Howard, Boston, June 6-11.
Fredericks and Stevaro—Howard, Boston, June 6-11.
Gardner and Gilmore—Shea's, Buffalo, June 6-11.
Gilson, Lottie—Palace, N. Y., June 6-11.
Gardner Brothers—Keith's, N. Y., June 6-11.
Guilbert—Proctor's, N. Y., June 6-11.
Goldin, Horace—Pastor's, N. Y., June 6-11.
Glenroy, James Richmond—Poli's, Waterbury, June 6-11.
Genera and Bailey—Poli's, New Haven, June 6-11.
Goldsmith Sisters—Minerva Park, Columbus, June 6-11.
Gillingwater and Heron—Pleasure Palace, N. Y., June 13-18.
Gleen, The—Keith's, Phila., June 6-11.
Gassman, Josephine—Shea's, Buffalo, June 6-11.
Gennell, May—Opera House, Chicago, June 6-11.
Gladstone, Lotta—Masonic Roof, Chicago, June 5-11.
Grant and Norton—Masonic Roof, Chicago, June 5-11.
Haynes, Gertrude—Fairbank Park, Indianapolis, June 5-11, Casino, Terre Haute, Ind., 12-18.
Howe and Edwards—England—indefinite.
Harney Sisters—Tremont, Boston, May 23—indefinite.
Harmons, The—Casino, Mansfield, O., June 6-11.
Hayes and Lytton—Proctor's, N. Y., June 6-11.
Hallen and Fuller—Cedar Point, Sandusky, O., June 5-11.
Hadley and Hart—Robeson Park, Ft. Wayne, Ind., June 5-11.
Hayden, Ola—Opera House, Chicago, June 6-11.
Hodgkins and Leith—Opera House, Chicago, June 6-11.
Hayden and Hetherton—Opera House, Chicago, June 6-11.
Harty, John—Euclid Beach, Cleveland, June 6-11.
Hughes, Grace—Howard, Boston, June 6-11.
Hill, Lottie—Howard, Boston, June 6-11.
Herbert, Professor—Olympia, N. Y., June 6-11.
Hefron, Thomas J.—Proctor's, N. Y., June 6-11.
Hoey, James F.—Pastor's, N. Y., June 6-11.
Hortiz, John F.—Cedar Point, Sandusky, O., June 5-11.
Hart and De Mar, Keith's, Phila., June 6-11.
Harrigan, James—Keith's, Boston, June 6-11.
Hill and Whittaker—Keith's, Boston, June 6-11.
Hoffman's Tyrolean Choir—Austin and Stone's, Boston, June 6-11.
Howard Lester—Austin and Stone's, Boston, June 6-11.
Iler, Burke and McDonald—Keith's, N. Y., June 6-13.
James, Hal—Palace, N. Y., June 6-11.
Jones and Walton—Cedar Point, Sandusky, O., June 5-11.
Jordan, Bert—Keith's, Boston, June 6-11.
Jones, Grant and Jones—Masonic Roof, Chicago, June 5-11.
Kurtz—Cedar Point, Sandusky, O., June 5-11, Hiawatha Park, Mt. Vernon, O., 13-18.
Kherns, The—Casino, Mansfield, O., June 6-11.
Karina—Sam T. Jack's, N. Y.—indefinite.
Kent and Barr—Palace, N. Y., June 6-11.
Kernell, John—Harlem Music Hall, N. Y., June 6-11.
Keno and Welch—Lagoon Park, Cincinnati, June 12-18.
Loretta, The—Keith's, Boston, June 6-11.
Le Roy and Clayton—Creighton, Omaha, June 5-11.
Leslie, Nettie—Howard, Boston, June 6-11.
Lawrence and Harrington—Euclid Beach, Cleveland, June 6-11.
Lamb, Bessie—Coney Island, Cincinnati, June 5-11.
Lorenze and Allen—Hopkins', Chicago, June 5-11.
Le Roys, The—Proctor's, N. Y., June 6-11.
Lafayette—Olympia, N. Y., June 6-11.
La Moyne Brothers—Pastor's, N. Y., June 6-11.
Le Clair, John—Electric Park, Baltimore, June 6-12.
Lowry and Connors, Annie—East End Park, Memphis, June 6-11.
Lotto, Professor—East End Park, Memphis, June 6-11.
Lavender ad Thompson—Minerva Park, Columbus, June 5-11.
Langslow—Koster and Bial's, N. Y., June 6-11.
Lloyd and Langdon—Keith's, Phila., June 6-11.
Lee, Minnie—Keith's, Phila., June 6-11.
Lee, Stella—Keith's, Phila., June 6-11.
Lovenbergs, The—Keith's, Boston, June 6-11.
Lawrence, A. C.—Keith's, Boston, June 6-11.
Moore, Florence—Shea's, Buffalo, June 6-11.
Moreland, Beatrice—Opera House, Chicago, June 6-11.
Moore, Eddie—Opera House, Chicago, June 6-11.
McCarty and Reynolds—Lagoon Park, Cincinnati, June 12-18.
Morris and Parker—Coney Island, Cincinnati, June 6-11.
Morrill, F. C.—Howard, Boston, June 12-17.
Musical Johnstons—Orpheum, San Francisco, May 30-June 18.
Morris, Clara—Casino, Toledo, June 6-11.
Mora, Helene—Proctor's, N. Y., June 6-11.
Morrissey and Rich—Keith's, Phila., June 6-11.
Mudge and Morton—Keith's, N. Y., June 13-18.
Myers, Annie—Harlem Music Hall, N. Y., June 6-11.
McIntyre, Maud—Pastor's, N. Y., June 6-11.
Mudge and Morton—Ulmer Park, Brooklyn, June 6-11, Keith's, N. Y., 13-18.
Merritt and Rozella—Wonderland, Detroit, June 6-11.
Merritt and Newhouse—Keith's, Boston, June 6-11.
Mullen and Vonder—Austin and Stone's, Boston, June 6-11.
Murphy, Sam—Austin and Stone's, Boston, June 6-11.
McBride, Kate—Howard, Boston, June 6-11.
Matthews, Nettie—Howard, Boston, June 6-11.
Matthews and Harris—Shea's, Buffalo, June 6-11.
Nosses, The—Shellport Park, Wilmington, Del., June 13-18.
Neuville, Mr. and Mrs. A.—Opera House, Chicago, June 6-11.
Nichols, Ethel—Howard, Boston, June 6-11.
Norma, Madge—Howard, Boston, June 6-11.
Nondescript Trio—Harlem Music Hall, N. Y., June 6-11.
Namon, Francis—Palace, N. Y., June 6-11.
Nelson and Milledge—Keith's, N. Y., June 6-11.
Neilson Sisters—Music Hall, Brooklyn, June 6-11.
Nolan, Tom—Austin and Stone's, Boston, June 6-11.
Onri, Adele Purvis—Palace, N. Y., June 6-11.
Oneida and Lee—Wonderland, Detroit, June 6-11.
Osborn and Norris—Keith's, Boston, June 6-11.
Papinta—Keith's, N. Y., June 6-11.
Powers and Theobald—Hiawatha Park, Mt. Vernon, O., June 6-11, Masonic Roof-Garden, Chicago, 13-18.
Pantzer Brothers—Keith's, Boston, June 6-11.
Paulinetti and Piquo—Olympia, N. Y., June 6-11.
Pearl, Kathryn—Pastor's, N. Y., June 6-11.
Patrice—Keith's, Boston, June 6-11.
Pasqualena, Teddy—Austin and Stone's, Boston, June 6-11.
Pendys, The—Howard, Boston, June 6-11.
Pinaud, Ed—Shea's, Buffalo, June 6-11.
Phillips, Bessie—Opera House, Chicago, June 6-11.
Phillips and Nanon—Coney Island, Cincinnati, June 6-11.
Rossow Midgets—Keith's, N. Y., June 6-11.
Rogers Brothers—Koster and Bial's, N. Y., May 16-June 11.
Rigby, Arthur—Suburban Garden, St. Louis, May 29-June 12.
Reno and Richards—Masonic Roof, Chicago, June 5-11, Proctor's, N. Y., 13-18.
Robinson-Baker Trio—Palace, London, Eng., April 11—indefinite.
Russell Brothers—Palace, N. Y., June 6-11.
Rowe, William—Proctor's, N. Y., June 6-11.
Rio Brothers—Poli's, New Haven, June 6-11.
Reilly and Templeton—Minerva Park, Columbus, June 5-11.
Raymond and Clark—Keith's, Phila., June 6-11.
Ripley, Tom—Howard, Boston, June 6-11.
Richmond, Mamie—Howard, Boston, June 6-11.
Reed, Cicero, and Son—Opera House, Chicago, June 6-11.
Ramza and Arno—Lagoon Park, Cincinnati, June 12-18.
Rajan—Lagoon Park, Cincinnati, June 12-18.
Rombello—Masonic Roof, Chicago, June 5-11.
Scott, Carrie—Shea's, Buffalo, June 6-11.
Shattuck, Truly—Shea's, Buffalo, June 6-11.
Smith and Cook—Shea's, Buffalo, June 6-11.
Schaeffers, The—Opera House, Chicago, June 6-11.
Stirk and Anita—Coney Island, Cincinnati, June 6-11.
Smith and Fuller—Euclid Beach Park, Cleveland, June 5-11, Casino, Toledo, 13-18.
Sabel, Josephine—Lagoon Park, Cincinnati, June 12-25.
Silvers, The—Palace, N. Y., June 6-11.
Stuart—Proctor's, N. Y., June 6-11.
Swift and Chase—Proctor's, N. Y., June 6-11.
Sylva, Marguerita—Olympia, N. Y., June 6-11.
Sullivan, Joe J.—Pastor's, N. Y., June 6-11.
Sevor and De Voe—East End Park, Memphis, June 5-11.
St. John, Florence—Academy of Music, Jersey City, June 6-11.
Seymours, Three—Keith's, Phila., June 6-11.
Troja—Sam T. Jack's, N. Y., June 6-11.
Thomas and Barry—Euclid Beach, Cleveland, June 5-11.
Thompson, Harry—Hopkins', St. Louis, June 6-11, Ferris Wheel Park, Chicago, 13-18.
Thomas, Hilda—Euclid Beach, Cleveland, June 6-11.
Tanakas, The—Howard, Boston, June 6-11.
Torbey—Music Hall, Brooklyn, June 6-11.
Terry and Elmer—Keith's, Phila., June 6-11.
Thayer and Flagg—Keith's, Phila., June 6-11.
Townsend, Stephen—Keith's, Boston, June 6-11.
Thomas and Watson—Howard, Boston, June 6-11.
Urquhart, Isabelle—Orpheum, Los Angeles, June 6-18.
Valmore, Fred—Palace, N. Y., June 13-18.
Veronee, Ernie—Casino, Mansfield, O., June 6-11.
Van and Nobriga—Proctor's, N. Y., June 6-11.
Van Aukens, The—Minerva Park, Columbus, June 6-11.
Vetter—Koster and Bial's, N. Y., June 6-11.
Van Dus, Violet—Howard, Boston, June 6-11.
Valmore, Musical—Shea's, Buffalo, June 6-11.
Verdi Trio—Masonic Roof, Chicago, June 5-11.
Warren, Alice—Howard, Boston, June 6-11.
Weber, John—Howard, Boston, June 6-11.
Weir, Carrie—Howard, Boston, June 6-11.
Wright, Helen—Howard, Boston, June 6-11.
Wilson, Olive—Howard, Boston, June 6-11.
Williams, Elia—Howard, Boston, June 6-11.
Williams and Walker—Opera House, Chicago, June 6-11.
Windom, Constance—Opera House, Chicago, June 6-11.
Waldrons, The—Opera House, Chicago, June 6-11.
Weber and Fields' Pousse Cafe co.—Grand, Chicago, June 5—indefinite.
Waterbury Brothers and Tenny—Hopkins', Chicago, June 5-11.
Webb and Hassan—Palace, N. Y., June 6-11, Proctor's 13-18.
Whitney, Annie—Casino, Mansfield, O., June 6-11.
Watson, Hutchings and Edwards—Keith's, Boston, June 6-11, Keith's, Phila., 13-18.
Williams, Gus—Broadway, Denver, June 5-11, Opera House, Chicago, 13-18.
World, John W.—Ferris Wheel Park, Chicago, June 5-11.
Washburn Sisters—Sam T. Jack's, N. Y., June 6-11.
Wilson, Al—Leland, Albany, June 13-18.
Williamson and Stone—Palace, N. Y., June 6-11.
Welby, Pearl and Co.—Harlem Music Hall, N. Y., June 6-11.
Webber, Carrie—Pastor's, N. Y., June 6-11.
Wood Sisters—Pastor's, N. Y., June 6-11.
Westons, The—Pastor's, N. Y., June 6-11.
Wylie and Sanford—Pastor's, N. Y., June 6-11.
Williams and Stuart—Poli's, New Haven, June 6-11.
West, Al.—East End Park, Memphis, June 6-11.
Wilson Family—Wonderland, Detroit, June 6-11.
Wood and Curran—Minerva Park, Columbus, June 5-11.
Walters and King—Robeson Park, Fort Wayne, Ind., June 5-11.
Wills Brothers—Music Hall, Brooklyn, June 6-11.
Williams and Tucker—Keith's, Boston, June 6-11.
Waite, Henry T.—Austin and Stone's, Boston, June 6-11.
York and Adams—Palace, N. Y., June 6-11.
Young, Allie—Grand Rapids, Mich., June 5-11, Saginaw 13-18.
Young, May—Howard, Boston, June 6-11.
Zimmer—Keith's, N. Y., June 6-11.

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ARENA.

BROKEN BOW, NEB.—John Robinson's Circus gave satisfaction to full tents May 23.

STERLING, ILL.—Wallace's Circus May 25 packed tents and gave satisfaction. Special mention should be made of the Nelson Family, Mlle. Norado French, and the Stirk Family.

GREELEY, COL.—Lemen Brothers' Circus May 24 to full tent in afternoon. No evening performance on account of rain.

DOWAGIAC, MICH.—La Pearl's Circus May 23 gave two excellent performances to crowded tents.

ELIZABETH, N. J.—Pawnee Bill's Wild West gave two exhibitions May 28 to capacity of tents; performances well received.

OSHKOSH, WIS.—Wallace's Circus exhibited here May 30 to crowded tents and gave satisfaction.

HAMILTON, O.—Sipe, Blake and Doleman's Cannon Dog Show May 26, 27 packed tents.

FOND DU LAC, WIS.—Wallace Circus 1; fine performance; large attendance.

ONEONTA, N. Y.—Walter L. Main's Circus to big attendance 2. Pawnee Bill 8.

ORANGE, N. J.—Pawnee Bill's Wild West May 30 to crowded tents.

OWENSBORO, KY.—Harris' Nickel Plate Circus gave two performances May 31 to large crowds; performances poor.

DIXON, ILL.—W. D. Ament's Big City Show May 26-28 did large business. The show is larger and better than before.

PROVIDENCE, R. I.—Buffalo Bill's Wild West Show exhibited here May 28 to two very large audiences. Ringling Brothers' Circus 13.

LOWELL, MASS.—Hill and Robinson's Circus played their initial engagement here May 30-1. They gave a good performance and did fair business. Ringling Brothers 9.

AURORA, ILL.—Wallace Circus May 26 did good business and gave satisfaction.

SYRACUSE, N. Y.—Ringling Brothers' Circus attracted good crowds May 26 and gave satisfaction. Pawnee Bill's Wild West 14.

MADISON, WIS.—Forepaugh and Sells Brothers' Circus May 31 attracted two large audiences; an unusually good performance.

CRIPPLE CREEK, COL.—Lemen Brothers' Circus May 27 gave two performances to large crowds.

SALEM, O.—John Sparks' Circus 1 had good business and gave good performance. Norton and Jones' Circus 15.

SPRINGFIELD, MASS.—Ringling Brothers' Circus gave two excellent performances here 2 to large business. They had not been here for three years, which was their first appearance, but they made a hit and people remembered it.

GRAND ISLAND, NEB.—Professor Gentry's Dog and Pony Show 1 to large and well pleased audiences. Campbell Brothers' United Shows 16.

WILLIMANTIC, CONN.—Buffalo Bill's Wild West, billed here for May 27, was so badly stuck in the mud at Hartford that it could not fill the date.

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Anna Layng
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Hardee Kirkland, as Benton Arrelsford, shows himself to be an actor who can do his best with a most thankless part and that "best" is excellent. Mr. Kirkland is the most natural stage villain seen here in a long time.—Buffalo, N. Y., *Express*.

The best work done last night was by Hardee Kirkland as Arrelsford, the confederate secret service officer. Mr. Kirkland's work in the telegraph scene was one of the most natural, yet artistic bits of work seen here in many a day.—Albany, N. Y., *Express*.

Hardee Kirkland in the part of Benton Arrelsford, of the Confederate secret service, practically the villain of the piece, but who is really doing his duty with a tinge of self-interest, was excellent, showing a force and truth, especially in the arrest scene, which called forth warm applause.—St. Paul, Minn., *Pioneer Press*.

Hardee Kirkland as the villain, or loyal Confederate secret service man, as one chooses to regard him, certainly realized the possibilities of his role and in intensity and realism at times exceeded the hero.—Buffalo, N. Y., *Times*.

Mr. Hardee Kirkland, a character actor of force and ability, gave an exceedingly strong characterization of the part of the Confederate secret service officer. No other character was more effectively presented.—Atlanta, Ga., *Journal*.

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